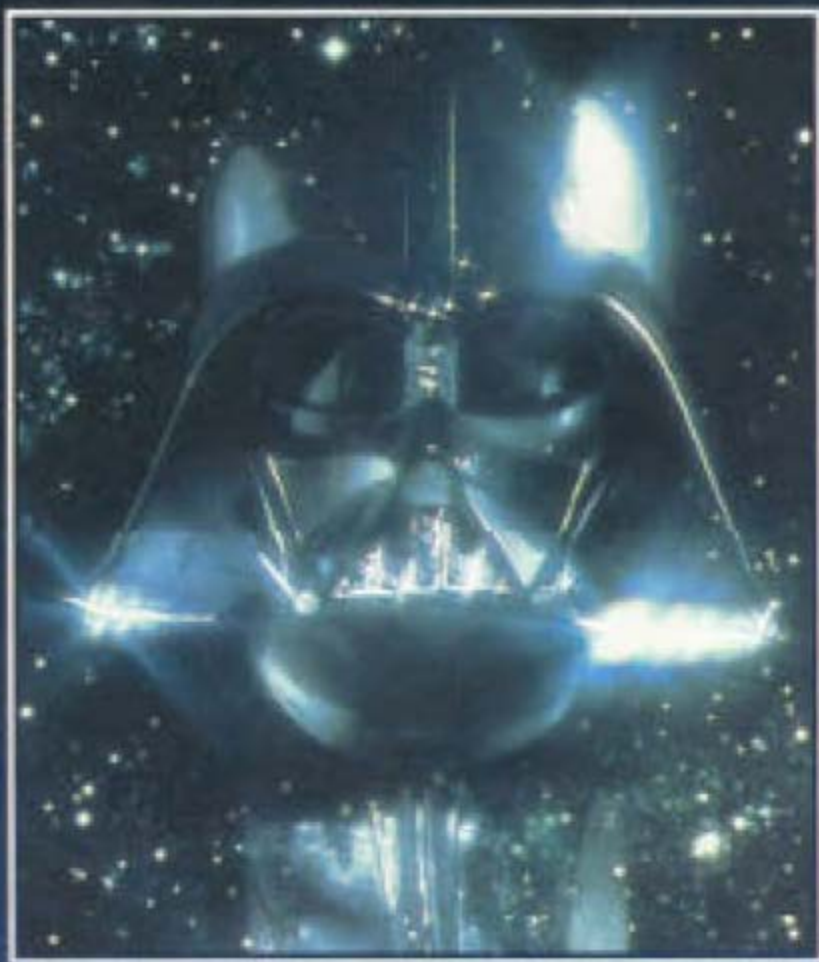


STAR WARS[®]

THE ROLEPLAYING GAME



• SECOND EDITION •



A hand holding a glowing lightsaber against a starry space background. The lightsaber is held vertically, with the blade pointing upwards. The blade is a bright, glowing blue. The hilt is dark and metallic. The hand is shown from the wrist up, with fingers wrapped around the hilt. The background is a deep blue space filled with stars and a bright star at the top. A planet is visible in the lower left.

*A long time ago,
in a galaxy far,
far away...*



Design: **Bill Smith**

Additional Design: **Stephen Crane, Greg Farshtey, Greg Gorden, Bill Slavicsek, Ed Stark**

Editing: **Ed Stark**

Art Direction: **Stephen Crane**

Graphic Artist: **John Paul Lona**

Additional Graphics: **Stephen Crane, Cathleen Hunter**

Interior Black & White Art: **John Paul Lona, Allen Nunis, Mike Vilardi**

Cover Art: **Lucasfilm, Ltd.**

Special Thanks To: **Anita Gross**, Consultant;

Barbara Kesel, Dark Horse Comics;

Charles Kochman, Bantam Books;

Betsy Mitchell, Bantam Books;

Lucy Wilson, Lucasarts; **Tom Veitch**;

Timothy Zahn

Additional Thanks: **Martin Wixted**

Original Design: **Greg Costikyan, Greg Gorden, Bill Slavicsek**

Playtesting and Advice: **Robert Alexander, Paul Balzano, Fitzroy Bonterre, Tom Cashman, Richard and Barbara Clark, Chuck Corey, Ivan Garczynski, Gary Haynes, Michael Horne, Tom Jones, Jyva, Janelle Keberle, Mike Kogge, Dave Marron, Robert A. Maxwell, Brian Murphy, William Olmesdahl, Sean Brian Perry, Dale Perry, Louis J. Prosperi, Todd Quigley, Ronald Seiden, Chuck Truett, James Ward, Stewart V. Werley**

Published by



RR 3 Box 2345

Honesdale, PA 18431

Publisher: **Daniel Scott Palter** • Associate Publisher/Sales Manager: **Richard Hawran**

Editors: **Greg Farshtey, Bill Smith, Ed Stark** • Art Director: **Stephen Crane**

Graphic Artists: **Cathleen Hunter, John Paul Lona** • Administrative Assistant: **Jeff Dennis**

Licensing Manager: **Ron Seiden** • Warehouse Manager: **Ed Hill** • Treasurer: **Janet Riccio**

©, TM & © 1992 Lucasfilm, Ltd. (LFL). All Rights Reserved. Trademarks of LFL used by West End Games under authorization.

Second Printing: July 1993

STAR WARS®

THE ROLEPLAYING GAME

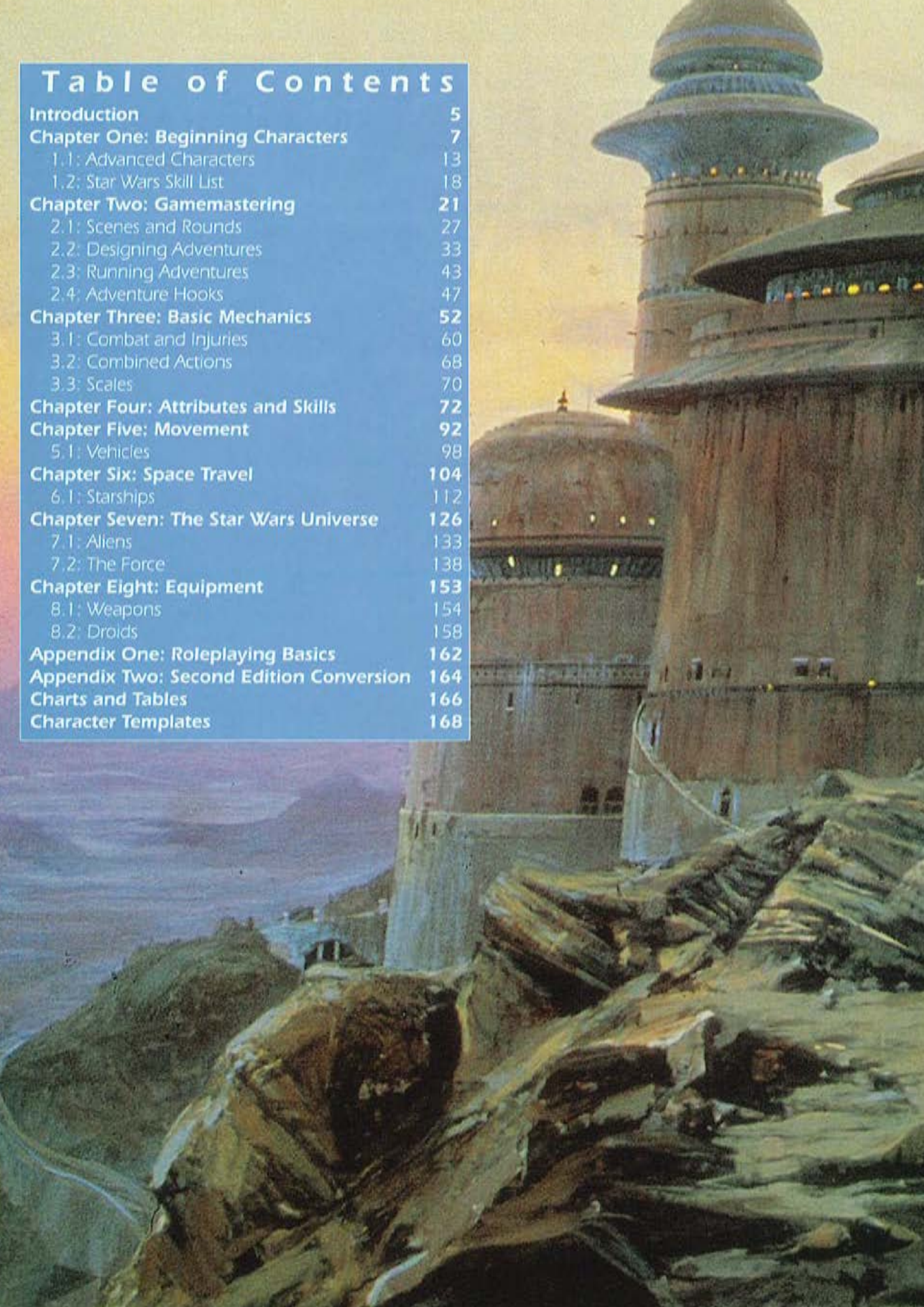


• **SECOND EDITION** •

by Bill Smith

Table of Contents

Introduction	5
Chapter One: Beginning Characters	7
1.1: Advanced Characters	13
1.2: Star Wars Skill List	18
Chapter Two: Gamemastering	21
2.1: Scenes and Rounds	27
2.2: Designing Adventures	33
2.3: Running Adventures	43
2.4: Adventure Hooks	47
Chapter Three: Basic Mechanics	52
3.1: Combat and Injuries	60
3.2: Combined Actions	68
3.3: Scales	70
Chapter Four: Attributes and Skills	72
Chapter Five: Movement	92
5.1: Vehicles	98
Chapter Six: Space Travel	104
6.1: Starships	112
Chapter Seven: The Star Wars Universe	126
7.1: Aliens	133
7.2: The Force	138
Chapter Eight: Equipment	153
8.1: Weapons	154
8.2: Droids	158
Appendix One: Roleplaying Basics	162
Appendix Two: Second Edition Conversion	164
Charts and Tables	166
Character Templates	168



■ A Long Time Ago In A Galaxy Far, Far Away ...

In the summer of 1977, as the lights in movie theaters around the country dimmed, no one knew quite what to expect. Soon, audiences were introduced to a galaxy of amazing technology, mixed with swashbuckling fairy-tale. The opening lines told movie-goers of a brave and noble princess leading a rebellion against a dark and evil Galactic Empire. We learned of the great peril she faced as she tried to deliver plans for a secret super weapon to her Rebel allies.

And then ... the theater sound system rumbled, blaster bolts flashed, and an awesome Imperial Star Destroyer roared across the screen, capturing Princess Leia's helpless blockade runner.

Many of us were spellbound by this new movie called *Star Wars*. Now, *Star Wars: The Roleplaying Game, Second Edition* allows players to adventure in this exciting universe.

For those of you who loved the movies and wanted more stories, information and action, this is the game for you!

Join the Rebellion and fight the forces of Emperor Palpatine ...

Be a smuggler, like Han Solo ...

Learn the mysterious powers of the Jedi Knights ...

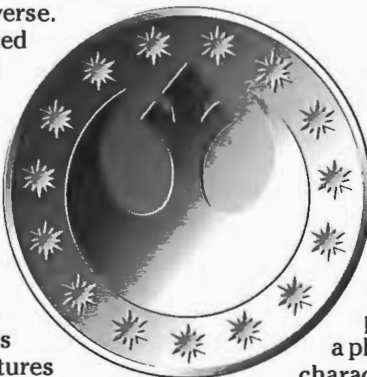
Restore peace and prosperity to the galaxy

... You and your friends can do all of these things! Using the rules and guidelines in this book, you will be able to devise many adventures providing countless hours of fun.

The Galaxy

Imagine a place of amazing technology, fascinating aliens and strange locations beyond anything on Earth. A universe where travel from one star to another is as easy as it is for us to travel from one city to another. A galaxy of millions of planets, populated by brave heroes, despicable villains, and shady smugglers. Visit the *Star Wars* universe, where adventure awaits you!

Star Wars: The Roleplaying Game allows players to pretend to be any number of personalities of the *Star Wars* universe, including Rebel Alliance heroes, New Republic diplomats, smugglers, mercenaries, honor-bound Wookiee warriors, or humorous and all-too-human Droids. In the course of their adventures, the players' characters will encounter Imperial stormtroopers, smuggle important cargos, rescue kidnapped princesses and fight to bring freedom to the oppressed people of the galaxy!



Getting Started

For those of you new to roleplaying games, getting started with *Star Wars* is very easy. To begin playing, this is the only book you need. First, one person must volunteer to undertake a special role called the *gamemaster* — this person is responsible for running the game, and is in many ways both a referee and the main storyteller. Everyone else will play the role of a *character* — a person who lives in the *Star Wars* universe.

Finish reading this introduction. Next, turn to Appendix One, "Roleplaying Basics" on page 162. This appendix, as well as the introductory adventure included with this book allows new players to start enjoying the game in a matter of minutes.

Other Materials

Aside from this rulebook, each player will need a pencil, scrap paper and several six-sided dice — one must be of a different color than the others, or distinguished in some other way (by size, or even by running an indelible marker around its faces). Each player will also need a photocopy of either a blank character sheet (see page 176) or the character template they intend to play (if you are a beginning player, Chapter One will tell you which pages to photocopy). If you don't have access to a photocopier, you can copy the information on the character sheet to a blank piece of paper in a few minutes — we don't recommend writing in the book.

There are many other *Star Wars* materials available, including sourcebooks, adventures and supplements. You don't need any of them to begin playing the game, but with experience you may want to add a few to your library for reference.

The Second Edition

For those of you already familiar with the original edition of *Star Wars: The Roleplaying Game*, you will find much of the material within this book familiar. Many sections of the game have been changed to add depth and make the game easier to play, but the tone remains true to the original.

There are dozens of products that have been produced for the first edition of the game. Appendix Two, "Second Edition Conversion," contains instructions on how to convert information written for the original game to *Second Edition* game statistics.

Finally, this book expands the scope of the roleplaying game into the time period following the fall of the Empire at the Battle

Mike Vilardi



of Endor (depicted in *Return of the Jedi*). Game products set in this time period will sport "The New Republic" logo. New products set in the time period between *Star Wars: A New Hope* and *Return of the Jedi* will also be produced.

Since these materials all share the *Star Wars* universe, many

of them will be easily adapted to either time period. The gamemaster now has the choice of setting his adventures in either time period to suit his personal tastes and those of his players.

A Brief Glossary

Adventures: The story that the *characters* participate in, as related by the *gamemaster*. Think of an adventure as a *Star Wars* movie which focuses upon the actions of your *characters*, the universe around them, and how they affect each other.

Characters: 1) A fictional personality that a *player* pretends to play during the course of an *adventure*. Each player normally only portrays one *character* during the course of an *adventure*. Shortened form of *player character*. 2) A generic term used for any fictional personality in the game, both those played by *players* and the *gamemaster*.

- The meaning of this word depends on the context in which it is used — when explaining rules, the word *character* is interchangeable for *gamemaster character* and *player character*.

ter since the rules apply equally to both kinds of *characters*.

Gamemaster: The person responsible for running the game. The gamemaster is both storyteller and referee during *adventures*. The gamemaster has final say in all disputes. Everyone else is a *player*.

Gamemaster Character: A *character* portrayed by the *gamemaster* to help tell the *adventure*. *Gamemasters* will often portray many *gamemaster characters* in the course of an *adventure*, since he must play everyone who is not a *player character*.

Player: Someone who plays a *character*. Everyone but the *gamemaster*.

Player Character: A *character* portrayed by a *player*.

Chapter One

Beginning Characters

In order to participate in *Star Wars: The Roleplaying Game*, you'll need a character to play. The easiest way to begin play is to read the various character templates given in the back of this book and choose the one that appeals to you most.

Once you have chosen a character template, make a photocopy of the template (don't rip them out of the book), or simply copy the information to a copy of the character sheet on page 176.

This chapter will tell you everything you need to do to complete the character and be ready to play in a few minutes.

If none of the templates appeal to you, you can create your own character template by turning to page 13, "Advanced Characters." This isn't suggested for beginning players, but experienced players will often want to create their own templates.

Communication

An important part of character creation is communication. It helps to have the other players and the gamemaster together for the character creation process so they can discuss what kind of characters will be played. The three suggestions given below will smooth the character creation process, especially for beginning players:

- First, discuss with the gamemaster the type of adventure that will be played, and what kind of characters he thinks fit into that type of setting. For example, if the characters are going to be ruthless bounty hunters, being a Wookiee or an Untrained Jedi might not be appropriate.

If you have a character you want to play, ask the gamemaster if he or she will fit into the adventure — often, gamemasters can work almost any character into the story.

- Second, discuss with the other players what kind of characters *they* will be playing. Normally, a group of players will want diverse characters with a well-balanced mix of skills. For example, it's normally not a good idea for every character to be a Smuggler; instead, a group of characters might include a Smuggler, an Untrained Jedi, a Gambler and a Droid. It's good to have a mix of characters — while you might need someone who is a good pilot, your party might also benefit from someone who can fix machines and Droids, someone who knows something about strange alien species (that person may even play an alien!), and someone who is good with a blaster.

- Finally, take a few minutes to think about what you know about the *Star Wars* universe, and decide what kind of person you want to play. Do you want to play a dashing smuggler like Han Solo? A brash young pilot like Wedge Antilles? An impres-

sionable Jedi-in-training, like Luke Skywalker at the beginning of *Star Wars*? A headstrong diplomat like Princess Leia? A seedy con artist? An engineer who is more at home with Droids than people? All of these choices, and many more, are open to you when you select or design a character.

A Template Overview

A character template is only an outline — a description of a *type* of person — so you'll have to decide some things about him or her before you begin to play. The template gives the who, what, when, where, why and how of the character, but most of these elements can be changed if they aren't quite who you want to play. If you want to, you can change a template's background, personality or objectives — remember that there are thousands of bounty hunters, but if you choose to play one, you should have some way of making him or her unique!

Character Name: This is the name of the character you're playing. When selecting a name, try not to use an "Earth" name, especially if you're playing an alien. Han Solo, Wedge Antilles, Biggs Darklighter, Vorrin Tal, Mali Starslinger, Casta Farnib, and Leia Organa are all good, easy-to-pronounce, "non-Earthly" names.

Template Type: A couple of words that accurately describe who your character is. The template type often has the character's species and job, but it can also describe your personality or attitudes. You may, for instance, be playing a Wookiee, a Bounty Hunter, an Embittered Politician, or a Disillusioned Imperial.

Player: This is where *your* name goes.

Species: This is your character's species — many characters are Humans, but you might also want to play a Wookiee, an Ewok, a Mon Calamari, a Gamorrean or any of thousands of other species.

Sex: Male, female, or if a *very* unusual alien, possibly something else.

Age: Your character's age — if a Human, this is pretty self-explanatory. However, if your character's species has an unusual life-span, you'll probably want to list what "stage" of life he's in — infant, young child, adolescent, young adult, adult, middle-aged, old, or very old. For example, Chewbacca is over 200 years old, but he's only an adult by Wookiee standards.

Height: Decide your character's height. Remember what alien species he or she is — adult Wookiees average two meters, at least. Ewoks seldom grow much larger than one meter.



Weight: Decide your character's weight. Again, the character's alien species will affect this dramatically.

Physical Description: A brief description of what your character looks like and how he dresses (for example, "flashy," or "like a pauper"). This is a good place to list any unusual physical characteristics (for example, bright blue hair on a human, or a long scar which runs along the temple). Aliens may need more lengthy descriptions.

You can also list your character's presence, body language and mannerisms here. Does he seem "menacing," or "shy," or "weak?" Does the character walk with a limp, or have a strange accent? Does he have a nervous twitch when he lies, or a hearty chuckle? What kind of impression does your character give people when he meets them?

Background: This is your character's personal history up until the time you started playing him. A character's background is for the player and gamemaster only — the player only has to tell the other players as much about his character as he feels like, and he can even have his character lie about what he did in the past. For example, one of the most interesting things about Han Solo is that you don't *really* know what he did before he joined up with Luke Skywalker and Princess Leia. Allow for "new" developments to show up during play. The gamemaster may introduce characters that "knew" your character before his adventuring career began, or may "remind" you of things your character "knows" from his earlier life.

Personality: This is how your character generally acts — he won't *always* act this way in all situations, but this is a good summary. You should spend a few minutes coming up with a personality that is interesting and fun for you to play. Characters should have both good points and bad points. Advanced players will try to make the characters more than just reflections of their own personality.

You might want to ask your gamemaster what kind of

characters you are supposed to be playing, and then customize the personality to match that role. If you are playing Rebel Alliance heroes, your characters should have a strong leaning toward good. On the other hand, if the adventure is about freelance bounty hunters, you may play characters who are decidedly neutral or selfish, interested only in their survival and making a profit.

Characters are often loyal and honorable, but you can also play scoundrels, gamblers and other people with "questionable" behavior. A character might be perpetually worried, or eager to fight a lot, or have an almost neurotic need to assert his authority. He might be devious, willing to betray his friends for the sake of a few credits.

Objectives: This is what your character hopes to accomplish, both in the immediate future and in his life as a whole (if he's the type who thinks about such things). Objectives are a good way to figure out what motivates a character — greed, love, honor, adventure, excitement or something else. Objectives can be immediate ("To survive until my next paycheck"), short-term ("To pay off my ship"), or long-term ("To own my own cargo hauling company"). They can be noble and honorable ("To fight for freedom in the galaxy!"), or selfish ("To rule the galaxy with an iron fist and make entire planets fear me!"). A character's objectives may also be very "down to Earth," such as "finding a few good friends and sticking together, no matter what."

Don't worry; your objectives will probably change several times during play — this is just what your character is interested in *now*. Luke wanted to go to the Imperial Academy before the events of *Star Wars* changed his life forever.

A Quote: This is something your character is likely to say. You will want to come up with several more sayings, slogans and words your character uses frequently. "I've got a bad feeling about this," "Trust me, I know what I'm doing," and

"Maybe we should talk this over" are decent quotes, all reflecting the personality of the character. "RRRrrruurgh! Arrggg!" (loosely translated from the Wookiee vernacular as "I'm not happy about this situation") and "Beee-Vooop, TIKATIKA!" (astromech Droid for "My, what an interesting program you have there") are good "alien" quotes as well.

Connection With Other Characters: This should explain how your character ended up adventuring with the other players' characters. For example, the bounty hunter may have been hired by the characters, or the kid might have been "found" by them.

Dexterity, Knowledge, Mechanical, Perception, Strength, Technical: These items are called *attributes* and reflect a character's basic ability in six general areas. These numbers can't be changed — if you want different attributes, you must create a new template. As a guideline, 2D (or "two six-sided dice") is average for a "normal" person, 3D is about average for characters, and 4D or higher is pretty good.

Listed below each attribute are several skills. These are areas where your character could have learned more than just what his attribute would give him — while few characters ever get attributes over 3D or 4D, some characters will improve some skills as high as 13D or more. If you want to know what each attribute and skill covers, turn to the "Skill List" beginning on page 18.

Move: This is how fast, in meters, your character moves during a round.

Force Sensitive: This is simply entered as "Yes" or "No." Refer to "Finishing The Template" for more information as to whether or not you want to make your character Force sensitive.

Force Points: A special type of point which characters can use to dramatically improve their abilities.

Dark Side Points: Characters accumulate Dark Side Points by doing evil — if they accumulate too many Dark Side Points, the character goes over to the Dark Side of the Force and becomes evil; the player often loses that character.

Character Points: These are special points which can be used to temporarily boost a character's abilities during the course of their adventures. At the end of each adventure, they

Using The Template

A character template is more than just a good springboard to get into the game. Sometimes the template leads directly into adventures simply because of who the character is.

Your character is but one person in a vibrant, living universe, and your character has a history and background. As your character adventures, he will interact with the rest of the universe, and things from his template can directly affect how the rest of the universe reacts to him.

For example, a gamemaster may decide to weave a part of the character's background into the story — if your character is wealthy, and he got his wealth from an inheritance from a long-dead uncle, the gamemaster may try to introduce someone who knew your character's uncle, or bring in jealous nephews who are determined to get the inheritance, no matter what ...

Tirog's Story: One

Greg is going to choose his first character. After reading through the character templates, he decides to play a bounty hunter. He names him Tirog.

Bill, the gamemaster, decides to help Greg out a little bit since only the two of them will be playing for the first couple of sessions. "Since Tirog is the only player character, I'll give him a ship — a Ghtroc freighter. He got it used and battered, but had some of his smuggler 'friends' modify it in return for letting them get away. The modifications were worth more than the price on their heads, anyway."

Bill gives Greg a sheet of paper listing the statistics for the ship.

can be spent to improve a character's skills, attributes and special abilities. They are more plentiful than Force Points, but also less powerful.

Injuries — Wounded, Incapacitated, Mortal: These are different levels of injury that your character can suffer as a result of being shot by a blaster, being in a bad accident or any number of other mishaps.

Special Abilities: Some alien species and even some special Humans, such as Jedi Knights, have special abilities. Many character sheets will leave this space blank — the character has no special abilities.

This area includes talents and special skills that other characters can't learn except under very unusual circumstances.

Equipment: The equipment listed on the template is the character's starting equipment — as the character adventures, some equipment will be lost, damaged or used up, but a character also gains new equipment during the course of his adventures. If any characters have starting credits (money, in the *Star Wars* universe), they can be used to buy more equipment. See "Finishing The Template."

Weapons: This is a listing of the character's weapons, how much damage they cause, how difficult they are to use and their ranges.

See "Tirog's Story: One."

Finishing The Template

To prepare a character for play, you need to do just a few minor things:

Changes

Name your character, decide his height and weight, and write down his physical appearance.

If you want to change the template's background, personality or objectives, now is a good time to do so. This is no big deal — just write up the new story for that character and hand it to the gamemaster for his approval. You may also ask for new or different equipment at this time, but be warned that gamemasters will seldom give characters new equipment without a few strings.

Attributes

Each character has six attributes, and below each attribute are several skills.

An attribute is a default value — your character is always this good at anything covered by the attribute.

The attributes are:

Dexterity — Your character's eye-hand coordination and agility.

Knowledge — Your character's ability to learn information about the universe around him.

Mechanical — Your character's "mechanical aptitude," or ability to pilot vehicles, starships and the like.

Perception — Your character's powers of observation, and ability to convince others to do what he wants them to.

Strength — Your character's physical strength, as well as his ability to resist damage, heal and push himself to his physical limits.

Technical — Your character's "technical aptitude," or his ability to fix, repair, and modify all kinds of technology, including starships, Droids, and vehicles.

Each attribute on the template has a game value listed next to it. This tells you how many six-sided ("normal") dice to roll whenever the character does something related to that attribute. For example, Tirog's *Dexterity* is 4D, so whenever he does something involving *Dexterity*, he rolls four dice.

By the way, "3D" is a way of representing a character's game value. When you see a number in front of a capital "D," that means roll that number of dice and add them together for a total. For example, "5D" means roll five dice and add them together for a total.

If you see a die code with a "+" and a number after it, it means add that number to the total. For example, Tirog's *Mechanical* attribute is 2D+2 — that means roll two dice and add them together, and then add another two to that total. If Greg had to roll Tirog's *Mechanical* and he rolls a 6 and a 4, his total would be 12 (6+4+2 = 12).

Skills — How Your Character Gets Better

While attributes cover a character's inborn ability in certain areas, you must be wondering, "Can my character get better at anything?"

The answer is yes — through the skill system. Several skills are listed under each attribute. A skill covers a smaller, specialized area of knowledge. All skills are explained on the "Skill List" on page 18.

A beginning character has 7D that can be split up among the skills listed on the template. A player can add 1D or 2D to any of those listed skills (he may not add more than 2D to any skill), up to a total of 7D.

For example, Tirog has a *Dexterity* of 4D. That means that whenever Tirog tries to do anything related to *Dexterity*, such as throwing a grenade, shooting a blaster, or dodging a blaster bolt he automatically rolls 4D.

For example, Greg decides to take 1D of his beginning 7D and put it in *blaster* — Tirog's new *blaster* skill is 5D (4D+1D), and he's got 6D left over for other skills.

Greg then decides to put 2D in *space transports*, a *Mechanical* skill. Since Tirog's *Mechanical* attribute is 2D+2, the extra 2D bumps up his *space transports* skill to 4D+2.

Not all characters have all skills listed on their templates. Beginning characters can only learn skills that are listed on their template.

Some characters can begin with *advanced skills* (explained in the following section) — these represent very advanced skills that characters can't accomplish just with their attributes.

Skill Specialization

Characters can choose to *specialize* in a skill — this means they know a great deal more about one very specific aspect of a certain skill. For example, a character with the *blaster* skill may choose to specialize in *blaster pistol*, *blaster rifle*, *hold-out blaster*, or *repeating blasters*. The most common specializations for each skill are listed on the "Skill List," but the players and gamemasters may come up with new specializations.

You may choose to spend 1D for specialized skills, but it is suggested that you pick your "normal" skills first.

Then pick three skill specializations, and write them down on the blank lines below the attribute on the character sheet, noting them with an "S" for specialization. You may also want to note the name of the basic skill, if it's not clear what it was.

For example, Tirog decides to specialize in *blaster pistol* (a specialization of *blaster*), *Wookiees* (a specialization of *alien species*), and *Ghtroc freighter* (a specialization of *space transports*). The character receives three specializations at 1D higher than the basic skill upon which the specialization is based.

For example, Greg has already put 1D into Tirog's *blaster* skill, making it 5D. He decides to specialize in *blaster pistol*. On one of the blank lines below the *Dexterity* attribute, Greg writes (S) *Blaster pistol*. Tirog now has *blaster pistol* at 6D — whenever Tirog uses a *blaster pistol* he gets to roll 6D, but whenever he uses any other type of *blaster* he rolls only 5D.

Warning

Specializations are great when a character is going to be using the same type of tool over and over again, or utilizing only a small part of a skill's area. Specializations give characters a quick edge, but they aren't nearly as diverse as the basic skill that they are based upon. Also, a character's specialization won't improve when the basic skill is improved. For more information, see page 13, "Advanced Characters."

For example, Han Solo might choose to specialize in *YT-1300 transports*, a possible specialization of *space transports*. The reason is simple: Han flies the *Millennium Falcon*, a modified YT-1300, almost all of the time, and doesn't fly many other transports. If Han was going to fly lots of different types of transports — other types of freighters, shuttles, cargo haulers, and the like — the player would be much better off not specializing. As another example, Luke Skywalker might specialize in *R2 astromech repair*, a specialization of the *Droid repair* skill. This is because Luke spends a lot of time working on R2-D2 and he doesn't have to worry about fixing any other types of Droids.

Advanced Skills

Advanced skills are listed on the templates and *skill list* with an (A) in front of them. They represent very advanced specialized areas of knowledge that characters *cannot* attempt unskilled. These types of skills might include *starship engineering* and *Droid engineering* — things that characters can't do without appropriate training. These skills require years and years of disciplined study to master.

Some characters may have advanced skills listed on their templates. If you want your character to have these advanced skills, check the *skill list* to make sure that your character is sufficiently trained in the *prerequisite skills* (some characters will have to place beginning skill dice in the prerequisite skills to be able to purchase the advanced skill).

When a character purchases an advanced skill, it begins at 1D, *not* the attribute's die code. Whenever the character uses one of the *prerequisite skills*, he may *add* the advanced skill dice



Allen Nurnis

code to his skill roll.

Example: *The prerequisite for the advanced skill of medicine is 5D in first aid. If a character has 5D in first aid, he can purchase medicine as a skill.*

Medicine is a Technical skill, but, since it is an advanced skill, the character does not use his Technical attribute dice when performing a medicine skill check — surgery, diagnosing an unusual disease, etc.. If he has 1D in medicine, he rolls 1D for these checks.

However, when the character makes his first aid check, he can add his medicine skill dice to the roll. A character with a combined 5D in Technical and first aid, plus 1D in medicine, could roll 6D on any first aid check (battlefield medicine, treating a common ailment, etc.).

If a player doesn't place any beginning skill dice in the advanced skills listed on the character's template and in the prerequisites for the skill, the player must cross that skill off the template. Currently, *medicine* is the only advanced skill available. More advanced skills can be created and will be introduced in future products.

Force-Sensitive

"The Force is strong in this one."

— Darth Vader

Some characters have "Yes" entered into this line (the character is automatically Force-sensitive). This character

The Force

"The Force is what gives a Jedi his power. It's an energy field created by all living things. It surrounds us, penetrates us. It binds the galaxy together."

— Obi-Wan Kenobi

The Force is a mysterious energy field that permeates everything in the galaxy. Like nature itself, there is both a positive and a negative side to the Force: the Light and the Dark.

Most people spend their entire lives unaware of the Force. They may be good, evil, or neutral. Nonetheless, they are blind to the power of the Force, although they may subconsciously call upon its power, calling it luck, fate, destiny, religion, magic, or any of a million other words which attempt to describe that which defies description. They can do evil, yet not be swallowed by the Dark side. They can do good, yet not find the path of the Jedi.

Yet, to those who are Force-sensitive, the Force is more than an abstract theoretical argument. They can feel the Force flowing through them — they feel the essence of life itself. The sensitive can feel all aspects of the Force, both Light and Dark.

The Light Side represents peace, tranquility, love, and life itself. Power in the Light Side comes through meditation, and thought. The Light is called upon to defend others from evil and to do what is good.

The Dark Side is all that is evil: death, destruction, and anger. The Dark Side isn't more powerful than the Light, but it is easier and quicker. Those who are quick to anger or fear are tempted by the Dark Side.

Force-sensitive characters feel the pull of both the Light and the Dark. They must be careful not to do evil, or they risk going over to the Dark Side, forever corrupted.

begins with two Force Points.

"Kid, I've flown from one side of this galaxy to the other. I've seen a lot of strange stuff, but I've never seen anything to make me believe there's one all-powerful force controlling everything. There's no mystic energy field that controls my destiny."

— Han Solo

Some characters have "No" entered into this line. The character cannot be Force-sensitive at the beginning of the game because of his outlook and behavior. During the course of the game, the character may change his mannerisms and become Force-sensitive.

If this line is blank, you can choose to make your character Force-sensitive by writing "Yes" on this line. Your character now has two starting Force Points.

A Force-sensitive character is more closely attuned to the Force than most people — he is able to somehow sense the mystic rhythms of the universe. While this gives the character some advantages — the extra Force Point for one — it also makes the character more susceptible to evil.

In straightforward terms, Force-sensitive characters can't be as mercenary as Han Solo is at the beginning of *Star Wars*. They must be moral, honest and honorable like Luke Skywalker and Obi-Wan Kenobi or the Dark Side will dominate them.

Force Points

Each beginning character starts with one Force Point (as you already know, Force-sensitive characters start with two).

In game play, spending a Force Point allows the character to roll double the number of dice for all actions for one five second round. However, if the character uses the Force selfishly or to do evil, there is a chance that they will be seduced over to the Dark Side of the Force.

Example: *If Tirog spends a Force Point in the same round that he shoots with his blaster skill, he gets to roll 10D instead of 5D.*

Dark Side Points

Characters seldom, if ever, begin with any Dark Side Points. Characters receive them by doing evil during the course of the game.

Character Points

Each character starts with five Character Points. When a player spends one of his character's Character Points during an adventure, the player is allowed to roll one extra die for one action in a round. Character Points are awarded at the end of adventures, and are used to increase your character's skills, attributes and special abilities.

Special Abilities

Some characters, like Jedi Knights and some alien races, have special abilities.

The *Alien Force Student*, *Young Jedi*, and *Failed Jedi* have Force skills (*control*, *sense* and/or *alter*). The player can spend beginning skill dice to improve these skills as if they were normal skills.

The *Ewok Warrior*, *Protocol Droid*, *Sullustan Trader*, and the *Wookiee First Mate* also have special abilities not covered by the Force skills. The individual templates have information on these abilities.

Equipment

If you have any questions about what your equipment does, ask the gamemaster now. If you want to, you can spend your

Tirog's Story: Two

Tirog's attributes are *Dexterity* 4D, *Knowledge* 2D+2, *Mechanical* 2D+2, *Perception* 3D, *Strength* 3D+2, and *Technical* 2D.

Greg decides to split up his starting dice like this:

- He places 1D in *blaster*, a *Dexterity* skill, giving him *blaster* 5D.
- He places 2D in *dodge*, a *Dexterity* skill, giving him *dodge* 6D.
- He places 2D in *space transports*, a *Mechanical* skill, giving him *space transports* 4D+2.
- He places 1D in *search*, a *Perception* skill, giving him *search* 4D.
- He decides to spend 1D and get three specializations: *blaster pistol* (under *blaster*), *Wookiees* (under *alien species*), and *Ghtroc freighter* (under *space transports*). Since his *blaster* is 5D, *blaster pistol* is 6D. Tirog doesn't have any dice in *alien species*, so he gets *Wookiees* at 3D+2. Tirog has *space transports* at 4D+2, so he gets *Ghtroc freighter* at 5D+2 (he rolls 5D+2 with all *Ghtroc freighters*, one of which he happens to own; he only rolls 4D+2 with any other type of space transport).

Greg notices that Tirog, as a bounty hunter, can't start off as Force-sensitive. That's okay with him.

Since Tirog starts with 1000 credits, Greg decides to spend some of that money. Turning to the Equipment Chart on page 161, he decides to buy a comlink (100 credits) and macrobinoculars (100 credits), leaving him 800 credits. With this, Tirog is ready to explore the galaxy ... Greg hopes.

beginning credits to buy more equipment (turn to the "Equipment Chart" on page 161).

Weapons

Most characters start with at least one weapon; some characters, like the bounty hunter template, start with a small

arsenal.

If you buy any new weapons with your starting credits, get their statistics from the gamemaster and fill in the information here.

See "Tirog's Story: Two."

1.1

Advanced Characters

This chapter governs the advancement of experienced characters, as well as the creation of new characters beyond the templates included in the back of this book.

Advancement

At the end of each adventure, characters will receive a certain amount of Character Points, based upon their performance during the game. While Character Points are used to allow characters to roll extra dice during the course of the game, they are also used to improve a character's skills, attributes, movement, and in some cases, special abilities.

The following rules are standard rules. Some alien species or unusual human cultures may have special bonuses and restrictions; if so, they will be listed with the alien's *special abilities* as listed under Section 7.1 "Aliens." Any listings under special abilities overrule these general rules.

Skills

Characters will improve their skills frequently. Characters normally improve skills *between* adventures, although there may be exceptions if there is a significant lull in the adventure, such as when Obi-Wan Kenobi taught Luke Skywalker the rudimentary Force skills while on Tatooine and during the journey to Alderaan. To improve a skill one pip, a character must spend as many Character Points as the number before the "D" for that skill.

Example: Tirog has a *search* skill of 4D. It costs him four points to improve it to 4D+1.

A character can only improve a given skill one pip between each adventure, although the character may improve more than one skill between adventures.

Example: At the end of an adventure, Tirog could improve his *search* skill from 4D to 4D+1 (four Character Points) and his *space transports* skill from 4D+2 to 5D (four Character Points), but he couldn't improve his *search* skill directly from 4D to 4D+2 because that would mean improving it more than one pip.

Skill specializations are *not* increased when the basic skill is improved; specializations must be improved separately. The cost to increase a specialization is half the cost (rounded up) of the basic skill.

Example: Tirog improves his *space transports* skill from 4D+2 to 5D. His *Ghtroc freighter* skill does not go up. If he wants to improve his *Ghtroc freighter*, he must increase it separately. If he does choose to improve it, since it is currently at 5D+2, it costs him three Character Points to improve it to 6D.

Training Time

When a character improves a skill, they must often have a teacher to ease their learning. Any character can be a teacher if their skill is at least equivalent of what the student's new skill will be.

A teacher with either the basic skill or one of the skill's specializations can instruct a student in the basic skill or any of the skill's specializations.

Example: Tirog wants to improve his *Ghtroc freighter* skill from 5D+2 to 6D. If he wants a teacher, he must find someone with a *Ghtroc freighter* or *space transports* skill of at least 6D.

When a character improves a skill with a teacher, they must spend three days of intensive training when their skill level is 4D or less. Between 4D and 7D, improving a skill takes one week of intensive training. Above 7D, the training time to improve a skill is two weeks. Characters may decrease the training time to a minimum of one day by spending one Character Point per



John Paul Lona

day that they want to save in training.

If the student must learn the skill on his own (without a teacher), then the training time is doubled.

The character doesn't get the increase in skill until he completes the full training time. This "training time" is non-game time in most circumstances.

Example: *Tirot wants to increase his blaster skill from 5D to 5D+1. He has to pay the five Character Points as soon as he begins training, but he doesn't get the increase to 5D+1 until he has completed a full seven days of study.*

Since most characters will be of roughly the same skill level, most teachers will be gamemaster characters. Sometimes, though, a student will have to search for a teacher — the gamemaster is under no obligation to provide a teacher just because the player wants his character to be taught something. This is especially true for rare skills, those found only on primitive worlds, very unusual specializations, or *advanced skills*. Sometimes teachers will demand favors or credits in exchange for their instruction.

Example: *Tirot has blaster at 5D. He has a marksman named Hist, with a blaster of 5D+1, teach him. When Tirot wants to improve his blaster skill, it costs five Character Points and takes*

one week of training. At the end of the training, Tirot's new skill is 5D+1, matching Hist's skill level. Tirot has learned all he can from Hist, and unless he finds a new teacher when he wants to improve his blaster to 5D+2, it takes two weeks of training since Tirot has to learn by himself (although it still only costs five Character Points).

Learning New Skills

Characters may learn any new skills by simply paying the number of Character Points the character would need to pay to advance it one pip from the attribute.

Example: *Tirot wants to learn the bargain skill, which is based on his Perception. Since his Perception is 3D, he has to pay three Character Points and gets bargain at 3D+1.*

Characters may learn any new skill, both those listed on their template and those not listed. With very unusual skills, the character must seek out an appropriate location and teacher for the skill. For example, if a character wants to learn *archaic starship piloting*, he must find a teacher willing to train him and who has access to such a ship. Often, this will require going to a very primitive

world, where such ships are still in common use.

Advanced Skills

Advanced skills cost double the normal amount of skill points and triple the amount of training time.

For example, learning an advanced skill at 4D or less takes nine days of intensive training. Learning an advanced skill between 4D and 7D requires three weeks of intensive training, and learning an advanced skill above 6D requires six weeks of intensive training.

Attributes

Any of the six attributes may be improved by spending Character Points. The cost to improve an attribute is the number before the die times 10. For example, if a character's *Dexterity* is 3D+2 and the player wants to improve it to 4D, the cost is 30 Character Points.

A character should have a teacher when improving their attributes (a teacher must have that attribute at least equal to what the character's new attribute will be).

When a character improves an attribute, all skills under that attribute *except* advanced skills go up by the same amount.

Example: *Tirot is training to improve his Knowledge attribute from 2D+2 to 3D. It costs 20 Character Points. When the training is complete, if he rolls below the Maximum Attribute roll, the attribute increases to 3D, and all of his Knowledge skills also go up by one pip (Wookiees, an alien species specialization, goes from 3D+2 to 4D).*

Training Time

At 4D or less, the training time to improve an attribute is two Standard Months. Above 4D, the training time to improve an attribute is six Standard Months.

If the character doesn't have a trainer, the training time is doubled. Training time may *not* be decreased by spending extra Character Points.

Attribute Maximum

At the end of the training time, the character must roll to see if their attribute actually went up. The character rolls their current dice for that attribute, while the gamemaster rolls the maximum attribute die code for the species for that attribute (see Section 7.1 under "Aliens"). If the character's roll is equal to or less than the gamemaster's die roll, the character's attribute goes up by one pip. If the character's roll is higher, the attribute doesn't go up and the skill points are held in "suspension" until after the next adventure.

Move

Characters may improve their Move score one meter at a time. The Character Point cost is the number of the character's current Move. Characters may not improve their Move above their species' maximum.

Force-Sensitive

A character who is not Force-sensitive may choose to become Force-sensitive for 20 Character Points. The character receives one extra Force Point immediately, and must now play under the guidelines for Force-sensitive characters.

It is much easier to begin with a Force-sensitive character, rather than choose to make him Force-sensitive after play has begun. When a character becomes Force-sensitive, they simply are suddenly in tune with the Force's mystic ways.

If the gamemaster feels that the player has been playing a character very closely to the Jedi code, he may choose to give the character Force-sensitivity at a reduced price, but this is always at the gamemaster's discretion.

Once a character becomes Force-sensitive, they must remain Force-sensitive. A character cannot "lose" their sensitivity.

Special Abilities

Characters with special abilities may be able to improve them over time. The conditions, costs and training times will be listed with the special ability as described under the alien species' entry (see Section 7.1, "Aliens") or with the explanation of the ability itself, as with Force skills and powers (see Section 7.2, "The Force").

Dark Side Points

Characters may wish to rid themselves of Dark Side Points so that there is less of a chance of the character going over to the Dark Side. Characters can rid themselves of points only through *atonement*.

To atone for Dark Side Points, the character must strictly

adhere to the tenets of the Jedi code, resisting all temptation to commit evil, for two adventures. If, in the gamemaster's opinion, the character has properly atoned, the gamemaster will tell you to remove one of your character's Dark Side Points.

Designing Your Own Template

If you haven't found a template that fits the kind of character you want to play, or if you simply want to try something new, you can use the rules below to design your own template. It is often a good idea to decide what the character did before the game begins: how did he learn his skills, who does he know, etc. One of the easiest ways to do this is to give the character an occupation.

After you have come up with a concept and created your template, show it to your gamemaster for her approval. The gamemaster has the right to strike out anything she feels is inappropriate for the character or which would unbalance play.

Humans

Beginning Human player characters have 18D to divide up amongst their attributes ("average" Humans have only 12D). Each of the six attributes must be at least 2D and no more than 4D. A character's starting move is 10.

Each Force skill (*control*, *sense* and *alter*) costs 1D of beginning attribute dice; characters have the chosen Force skills at 1D. A character with Force skills is automatically Force-sensitive. Force skills are very unusual, so a character starting with Force skills must have some means of explaining his ability; if the player cannot come up with a plausible rationale, the character may not start with Force skills. See Section 7.2, "The Force" for more information on choosing Force skills and powers.

The template designer should list the skills that he wants his character to be able to choose from, bearing in mind that the character only has 7D for starting skills. If any unusual or advanced skills are on the list, the template designer must have a good explanation for how the character could conceivably know the skill.

The template designer should list reasonable starting equipment for that character. The gamemaster has final say over what equipment is reasonable — at his discretion, he may strike off any equipment, or decide to assign disadvantages to match, such as owing money to a crime lord for a ship, or your character's equipment was stolen and the original owner is trying to get it back. The gamemaster isn't even required to tell you if he's assigning disadvantages if the character wouldn't reasonably know of them.

To finish the character, go back to "Beginning Characters."

Aliens

Each alien species' description in Section 7.1, "Aliens," lists the average number of attribute dice (the number of dice the species gets), as well as minimum and maximum attributes. Starting player characters get an extra 6D to add to their attributes, but all final attributes must be within the minimum and maximum limitations of the species. There will also be a listing for any special abilities all members of the species have.

It is often good to give your character an occupation as well (such as, Mon Calamari Diplomat, or Wookiee First Mate). Characters then follow all of the rules listed for generating Human character templates, as well as the rules for "Finishing the Template" earlier in this chapter.

New Alien Species

There are over a million known worlds in the galaxy, and thousands of known intelligent alien species. The players and the gamemaster can always make up new aliens to populate the *Star Wars* universe.

When inventing new alien species, an important factor is *game balance* — don't design aliens that are so powerful that they overpower all of the other species. Humans are carefully balanced to have attributes between 2D and 4D; aliens should seldom be spectacularly superior to Humans, and if they are, there should be a counterbalancing factor.

Aliens — The Concept

When making up new alien species, the creator has to determine the who, what, when, where, why and how of the alien species. These basic issues govern biology, culture, psychology and many other factors. While determining these qualities, you may want to consider the issues below.

Once you have outlined the basic qualities of the new species, you should do a write-up of them for the gamemaster and your own reference. Follow the format presented in Section 7.1 under "Aliens."

Physical Characteristics

Most new alien species should be carbon-based oxygen-breathers. A majority of aliens in the *Star Wars* universe match this description, and especially important for roleplaying, it makes it easier for the player to understand the species and get into the role.

If the aliens breathe a different substance, such as methane or water, or oxygen but with a slightly different mixture of other gases, the character will have to wear appropriate breathing apparatus, ranging from a simple breath mask to fully

sealed suits, especially if the gas mixture is highly reactive in an oxygen atmosphere. The exact needs will depend upon the planet's atmosphere, the particular needs of the alien and the level of technology which the alien has access to.

Many alien species are roughly humanoid (standing upright, with two arms, two legs, a main torso and a head at the top of the body), although there are many species that don't match this description. Several avian and insectoid races are known, and other species have evolved from four-legged (non-upright) origins. The Hutts are evolved from almost slug-like creatures, the Iyra are multi-limbed cephalopods, the Sluissi are a snake-like species, and the Ugors are shape-changing unicellular beings, like amorphous blobs.

In what environment did the aliens evolve? An alien species which evolved on a hot, very moist world will be very likely to have reptilian qualities — cold-blooded, dependent upon plentiful moisture — while a species which evolved on a very cold world without much food is likely to have a thick coat of fur and may even have a hibernation phase for harsh seasons. Most alien species will have specific evolutions to take into account the various environments on their homeworld.

How do the aliens reproduce? Do they have litters, or single children? Do they nurse their young, or do they derive nourishment from a membrane, like an egg? Can they give birth to many children over the course of a lifetime, or are they very limited in the number of children they can have — a species with limited reproduction capabilities is likely to consider life very sacred, whereas a species in which only one or two children from a litter or hatching are expected to survive will consider warfare and the accompanying death and destruction a perfectly acceptable means of resolving conflicts.

Culture And Society

What is the basic psychological profile of the species? Are they quick to anger, or are they cunning and crafty? How do these aliens behave in the face of danger?

The creator must decide how the alien species' society is structured, and how this structure has been modified by the presence of the Imperial and New Republic governments. Do the aliens still have their own government, or were they subjugated by the Empire (as an aside, the Empire very rarely toppled the native power structure — as long as the government was subservient to Emperor Palpatine, the local governors seldom saw the need to replace the existing bureaucrats). If you are playing in the New Republic setting, are the aliens allied with the New Republic, the Empire, or are they staying neutral?

What kind of government do the aliens have? Do they elect officials, or have tribal representatives, or is the whole species run by a giant corporation? Is the government answerable to the people, or does the government control the behavior of citizens? Do the aliens even have a government?

Are the aliens strictly hierarchical, or are members of the society individualistic, preferring to personally make choices about things like their career and mate?

What does the species value: wealth, family ties, exploration, scientific discovery or something else? What kinds of careers do the aliens pursue — do they like to be traders, scientists, adventurers, or a variety of things? Do the aliens pick one career and stick with it, or do they change careers, jobs, homes, and even mates with amazing swiftness?

How much contact has the species had with the galaxy? Have they travelled the starlanes for thousands of years, or were they discovered and subjugated by the Empire in the past few decades? How much technology did the species develop

Aliens In The Star Wars Universe

Emperor Palpatine ruled through fear and manipulation. Part of his "New Order" plan, through which he ruled, was clearly prejudiced in favor of Humans, and relegated most alien species to the role of second-class citizens. Very few aliens were allowed to serve in the Imperial forces, although, as Grand Admiral Thrawn demonstrates, a few aliens did achieve positions of great power.

If adventures are set in the time period of the Empire (during the *Star Wars* movies), aliens will often be at a disadvantage when dealing with Imperial troops and even many of the "average" Humans of the galaxy, although there are also many ordinary Humans who realize that Palpatine's anti-alien prejudice is wrong. The degree of prejudice depends on the individual, the alien species and what the general temperament of that section of the galaxy is (some governors maintained power by whipping the masses into an anti-alien frenzy).

If adventures are set in the time period of the New Republic, aliens face less prejudice, although it still exists; it is simply no longer fashionable. The New Republic, which found great support from aliens during the civil war, has welcomed most aliens as equals. Now, however, many aliens are exhibiting a great degree of anger towards Humans — the pent-up frustration of decades of discrimination.

on its own, and how well are the people adapting to any new technology introduced by traders and explorers?

Have the aliens spread from their homeworld to other planets? Do they have a number of colonies, or have large numbers of them emigrated to other planets in search of employment, wealth, adventure or something else?

Game Mechanics

The inventor must decide the number of attribute dice. As a general guideline, most "average" alien species should have 12D in attribute dice — the number is variable because not all species are evolved equally. Remember that beginning player characters get an extra 6D to add to their attributes. The creator must also decide minimum and maximum attributes. Alien species will seldom have less than 1D in a given attribute or more than 5D in one, and most aliens will fit into the comfortable 2D to 4D range of Humans.

The creator of the race also must design any special abilities, which helps to make each alien species unique. These special abilities make a species very good at something that most species cannot do at all. Many special abilities should have both good and bad aspects to them (for example, a Wookiee's *battle rage* increases his *Strength* in combat, but it also makes it almost impossible for him to calm down or control himself).

Another factor in alien species design are *story factors*. These are balances in the purest story-telling sense, and don't correspond to pure game mechanics. Story factors explain how this species interacts with the rest of the galaxy at large, and how this should be incorporated into the game.

A good example of story factors involves Wookiees. Before the destruction of the Empire, most Wookiees were enslaved and "free" Wookiees, such as Chewbacca, were considered to be little more than common criminals, often hunted down by bounty hunters and the Empire. The Wookiee character always has to worry about being captured and enslaved.

If a player designs an alien race with superior special abilities, and no corresponding disadvantage, the gamemaster should feel free to reduce the number of attribute dice, or determine other disadvantages so that the species isn't overwhelming.

Droids

Droids are mechanical devices, often capable of intelligent and creative thought. In the *Star Wars* universe, Droids range from simple power Droids, who can only follow basic commands, to highly developed Droids, such as protocol units (like C-3P0), or astromech Droids (like R2-D2). Higher function Droids are programmed with personalities, are capable of acting independently and making decisions; some Droids even seem to have emotions. In short, they are an electronic form of life.



Players may choose to play a Droid, although they will probably choose the more intelligent and highly evolved Droids, with sophisticated programming to encourage creative thought or even emotions. Players are cautioned to remember that in the *Star Wars* universe Droids are not considered life forms — they are property. A Droid player character must have an "owner" (although the "owner" may be more like a friend than a master, much like Luke Skywalker's relationship with C-3P0 and R2-D2). Also remember that since Droids are property, they aren't accorded the same rights as organic beings — people who would never shoot at a "living" thing might blast a Droid for simply being annoying.

Droids are also disliked by many people in the *Star Wars* universe. Droids are seen as responsible for taking jobs from "living" people and little more than mindless automatons.

Because of several incidents involving assassin Droids, most people have a strong distrust of any Droid which exhibits any combat skills. For these, and many other reasons, players portraying Droids are strongly urged to remember these dislikes at all times.

Droids may not be Force-sensitive and may never have Force skills. See Section 8.2 under "Droids" for more information on constructing Droid characters.

1.2 Star Wars Skill List

Attributes

Each attribute (*Dexterity, Knowledge, Mechanical, Perception, Strength* and *Technical*) is a measure of a character's innate ability in these six general areas.

Skills

Each attribute governs several skills; characters often improve skills as a result of their experiences and adventures. Skills represent a more specialized ability or area of knowledge. See Chapter Four under "Attributes and Skills" for more information on the individual skills.

Specialization

Many skills have specializations: when a character specializes, he has concentrated on learning a lot about a very small area covered by a skill. He is very good when using tools or

abilities directly related to the specialization, but when he uses something outside his specialization, he simply uses his basic skill in that area. Chapter Four, "Attributes and Skills" defines specializations as well.

Dexterity

A measure of eye-hand coordination, balance and agility.

- **Archaic Guns** — *Specializations*: Black powder pistol, matchlock, musket, wheellock or any other weapon type.
- **Blaster** — *Specializations*: Blaster pistol, heavy blaster pistol, blaster rifle, hold-out blaster, repeating blaster or any other weapon type.
- **Blaster Artillery** — *Specializations*: Anti-infantry, anti-vehicle, surface-to-air defense, surface-to-space, surface-to-surface, or any other specific type.
- **Bowcaster** — *Specializations*: none
- **Bows** — *Specializations*: Crossbow, long bow, short bow or other weapon type.
- **Brawling Parry** — *Specializations*: versus boxing, martial arts, or other combat types.
- **Dodge** — Used to dodge any ranged attack, including blasters, bullets, arrows, and grenades — *Specializations*: Attacks versus energy weapons, slugthrowers, missile weapons, etc.
- **Firearms** — *Specializations*: Pistols, rifles, machine guns or any other weapon type.
- **Grenade** — *Specializations*: none
- **Lightsaber** — *Specializations*: none
- **Melee Combat** — *Specialization*: Swords, knives, axes, vibroblades, vibroaxes and any other weapon type. Non-powered and powered melee weapons (normal blades versus vibroblades) are different specializations.
- **Melee Parry** — *Specializations*: Versus lightsabers, knives, clubs, etc.
- **Missile Weapons** — *Specializations*: Concussion missile, grenade launcher, power harpoons, or other weapon type.
- **Pick Pocket** — *Specializations*: none
- **Running** — *Specializations*: long distance or short sprint.
- **Thrown Weapons** — *Specializations*: Knife, spear, sling or any other weapon type.
- **Vehicle Blasters** — *Specializations*: Heavy blaster cannon, heavy laser cannon, light blaster cannon, light laser cannon, medium blaster cannon, or medium laser cannon.

Common Skills

As you can see, there are many, many possible skills in *Star Wars: The Roleplaying Game*. Fortunately, your character doesn't have to know all of them to be very useful — here is a brief rundown of what skills are most important in common game situations.

Skills Every Character Should Have

Dexterity skills: *blaster* (only if you want to shoot at people), *dodge* (always useful; to get out of the way when people are shooting at you).

Knowledge skills: *alien species* (only if you want to know which aliens are which), *languages* (only if you want to talk to lots of aliens), *survival* (only if you think you'll end up in harsh environments).

Mechanical skills: *astrogation* (to plot hyperspace trips; only if you want to be a pilot), *repulsorlift operation* (only if you want to fly vehicles), *starfighter piloting* (only if you want to fly fighters, like X-wings and Y-wings), *starship gunnery* (only if you want to fire starship weapons), *space transports* (only if you want to fly freighters and transports, like the *Millennium Falcon*).

Perception skills: *bargain* (only if you want to bargain for goods), *gambling* (only if you want to gamble), *search* (always useful for looking for things), *sneak* (always useful; sneaking around quietly).

Technical skills: *first aid* (always useful; saving the lives of people who have been hurt).

All other skills are important in rounding out a character's personality and their role in the game, but you can normally get by without them as long as someone else in the party has some training in important areas.

Knowledge

A measure of knowledge about the universe around him, ability to learn new things and common sense.



John Paul Lona

• **Alien Species** — *Specializations:* Wookiees, Gamorreans, Ewoks, Sullustans or other specific species.

• **Bureaucracy** — *Specializations:* Specific planetary or administrative arm of government (Tatooine, Celanon, Bureau of Commerce, Bureau of Taxation). Gamemasters will have to approve sensitive or unusual specializations (New Republic Minister of Defense, or Imperial Security Bureau (ISB)).

• **Business** — *Specializations:* Specific field (starships, weapons, Droids) or specific company, conglomerate or trade guild (Sienar Fleet Systems, Corporate Sector Authority, Golan Arms).

• **Cultures** — *Specializations:* Specific species or cultural group (Corellians, members of Alderaanian royal family or similar group).

• **Intimidation** — *Specializations:* Specific types (interrogation, bullying, etc.).

• **Languages** — *Specializations:* Specific language (Wookiee, Huttese, Bocce, Ewok).

• **Law Enforcement** — *Specializations:* Specific planet's or organization's laws and procedures (Alderaan, Tatooine; the Empire or Rebel Alliance).

• **Planetary Systems** — *Specializations:* Tatooine, Endor, Hoth, Kessel or some other specific system.

• **Streetwise** — *Specializations:* Specific planet or criminal organization (Coruscant, Celanon, Corellia, Jabba the Hutt's organization, Talon Karrde's organization).

• **Survival** — *Specializations:* Volcano, jungle, desert, poisonous atmosphere or other specific hostile environment.

• **Value** — *Specializations:* Specific planet's markets (Kessel, Coruscant) or specific type of good (starships, blasters, Droids).

• **Willpower** — *Specializations:* Specific resistance type (versus persuasion, intimidation, etc.).

Mechanical

A measure of ability to pilot vehicles, ride creatures and operate starships.

• **Archaic Starship Piloting** — *Specializations:* Specific ship type.

• **Astrogation** — *Specializations:* specific routes between systems (the Kessel Run, Tatooine to Coruscant, etc.).

• **Beast Riding** — *Specializations:* Banthas, Cracian Thumpers, dewbacks, tauntauns or other specific animal.

• **Capital Ship Gunnery** — *Specializations:* Concussion missiles, gravity well projectors, ion cannons, laser cannon, proton torpedos, tractor beams, turbolaser or other weapon type.

• **Capital Ship Piloting** — *Specializations:* Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B Frigate, Mon Calamari Battle Cruiser, or other specific ship model.

• **Capital Ship Shields** — *Specializations:* none

• **Communications** — *Specializations:* none

• **Ground Vehicle Operation** — *Specializations:* Specific vehicle.

• **Hover Vehicle Operation** — *Specializations:* Specific vehicle.

• **Powersuit Operation** — *Specializations:* Specific type of suit.

• **Repulsorlift Operation** — *Specializations:* Specific vehicle model.

• **Sensors** — *Specializations:* none

• **Space Transports** — *Specializations:* YT-1300 transport, Gallofree medium transports, Corellian Action VI transports or other specific starship model.

• **Starfighter Piloting** — *Specializations:* X-wing, A-wing, TIE Interceptor, TIE/ln, Skipray Blastboat, Z-95 Headhunter or other specific starship.

- **Starship Gunnery** — *Specializations:* Concussion missiles, ion cannons, laser cannon, proton torpedos, turbolaser or other weapon type.
- **Starship Shields** — *Specializations:* none
- **Swoop Operation** — *Specializations:* none
- **Walker Operation** — *Specializations:* AT-AT, AT-ST or specific walker model.

Perception

A measure of a character's powers of observation, and ability to persuade or otherwise convince others to do what a character wants. This attribute is used to resist many Force abilities.

- **Bargain** — *Specializations:* Specific product (spice, weapons, etc.).
- **Command** — *Specializations:* Specific troops.
- **Con** — *Specializations:* Specific type of con.
- **Forgery** — *Specializations:* Specific type of document.
- **Gambling** — *Specializations:* Specific type of game.
- **Hide** — *Specializations:* none
- **Investigation** — *Specializations:* Specific environment to be investigated (Mos Eisley, Imperial City, etc.).
- **Persuasion** — *Specializations:* Specific subject.
- **Search** — *Specializations:* Tracking.
- **Sneak** — *Specializations:* Any specific terrain type.

Strength

A measure of sheer physical strength, stamina and ability to resist injury and disease.

- **Brawling** — *Specializations:* Versus specific type of combat (boxing, martial arts, etc.).
- **Climbing/Jumping** — *Specializations:* Climbing or jumping.
- **Lifting** — *Specializations:* none
- **Stamina** — *Specializations:* none
- **Swimming** — *Specializations:* none

Technical

A measure of ability to fix and tinker with things, such as repair vehicles, Droids, starships or any other mechanical device.

- **Armor Repair** — *Specializations:* Type of armor
- **Blaster Repair** — *Specializations:* Blaster pistols, surface-to-surface, heavy blaster cannon or other specific weapon type.
- **Capital Starship Repair** — *Specializations:* Imperial Star Destroyer, Corellian Corvette, or specific model.
- **Capital Starship Weapon Repair** — *Specializations:* Type of weapon.
- **Computer Programming/Repair** — *Specializations:* Type of computer.
- **Demolition** — *Specializations:* Target type (bridges, walls, vehicles, etc.).
- **Droid Programming** — *Specializations:* Astromech Droids, protocol Droids, probe Droids, or other specific type of Droid.
- **Droid Repair** — *Specializations:* Astromech Droids, protocol Droids, probe Droids, or other specific type of Droid.
- **First Aid** — *Specializations:* Species of victim.
- **Ground Vehicle Repair** — *Specializations:* Specific type of ground vehicle.
- **Hover Vehicle Repair** — *Specializations:* Specific type of hover vehicle.
- **(A) Medicine** — *Specializations:* Medicines, cyborging, or surgery.
- **Repulsorlift Repair** — *Specializations:* Specific vehicle.
- **Security** — *Specializations:* Type of lock or device.
- **Space Transports Repair** — *Specializations:* YT-1300 transport, Ghtroc freighter or other specific type of transport.
- **Starfighter Repair** — *Specializations:* X-wing, Y-wing or other specific starfighter.
- **Starship Weapon Repair** — *Specializations:* Concussion missiles, ion cannons, laser cannon, proton torpedos, turbolaser or other weapon type.
- **Walker Repair** — *Specializations:* AT-AT, AT-ST or other specific vehicle.

Chapter Two

Gamemastering

So you're considering being the gamemaster for your friends. Now you want to know, "What have I gotten myself into?" While it may sound like gamemastering is a hard job, if you remember the basics outlined in this chapter, you'll do just fine.

Your Job

The gamemaster's main job is to make sure that everyone has a good time and that everything is resolved fairly. Of course, this may not always work no matter how hard you try, but it is your ultimate goal.

All of the tasks of gamemastering are directly related to helping to make the game entertaining for yourself and the players. If you and your players are having fun, little else matters.

The gamemaster has three main roles: referee, storyteller and mood setter. All of these roles are oriented toward telling a good story — envision the players' characters as the stars of their own *Star Wars* movie and you'll start to get the right idea.

The Gamemaster As Referee

In your capacity as referee, you have to make sure that the players are following the rules. When there is an argument, you have to resolve the conflict in a fair manner.

However, the story is more important than the rules. When the rules get in the way of the story, fudge a little and get on with things.

When you choose to ignore some rules, you have to make sure that you are being fair to the players. If you fudge a rule to benefit a gamemaster character, when a player character is in a similar situation, you should give the player character the same benefit.

You're The Boss

You are in charge.

As gamemaster, you have the responsibility for making the final say. You have to keep the story moving, interpret the rules, and tell the players what they can and can't do.

Be Fair

You have to earn the players' trust when you gamemaster. You must be fair and impartial, not favoring the players over the gamemaster characters, nor favoring one player over the others.

Sometimes the players will disagree with you about a decision, especially if it negatively affects their characters. You should take into account their feelings, listen to their reasoning, and try to smooth things over — and then make your

decision based on what you feel is right.

The players may be able to persuade you to change your mind once in a while, and that's fine. However, if you give in too often or too easily, the players will try to take advantage.

Be Challenging

Adventures are supposed to be a *challenge* to the players and their characters. It's important to remember that while you play the roles of the villains, you aren't trying to beat the players; you are all working together to tell a good story.

Play the villains according to their personalities. Give the players options, and leave them some room to make mistakes or to take into account bad die rolls.

Give The Players A Break

Sometimes the players will choose to do something that's not too wise, especially if they are inexperienced. Part of gamemastering is making judgement calls — if the players do something like this, give them a break. The first time.

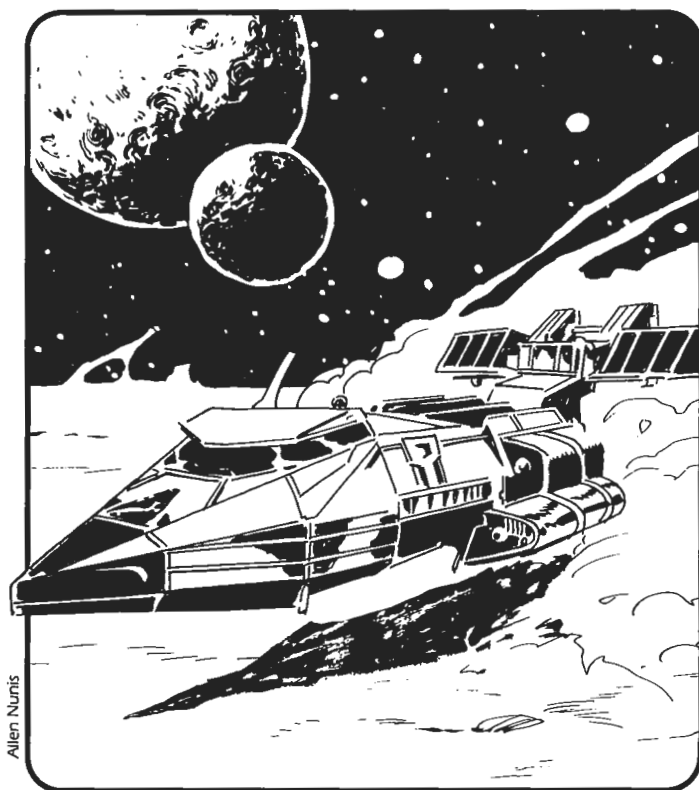
Don't kill their characters, although you have every right to penalize them in some other way — have them arrested or take away their equipment. Tell the players what they did wrong, explain that you gave them a bit of a break, and suggest to them what they should do when a similar situation happens in the future. If they don't learn from their mistake, next time let the rules do the talking, even if it means killing off a few characters.

Example: *The characters are walking down a hallway in a top secret Imperial complex. They come within sight of a group of Imperial stormtroopers. One of the newer players panics and decides that his character will throw a grenade at them. You know that this is a bad idea because the explosion will alert the whole complex, but the players haven't thought of that.*

You can teach them by using the following result ...

After the smoke clears, the characters rush up to the stormtrooper bodies. One of the troops' comlinks whistles, asking, "Unit five, what was that noise? Why haven't you checked into duty post 27? You're three minutes late."

You suggest to one of the players that they should respond. They ask, "But what should we say?" You suggest that they try to trick the guard. Pretending to be a stormtrooper, one of the players should explain that the patrol was caught in a chemical leak in one of the nearby hallways. It caused a lot of static on the line and that explains the noise. The leak is now under control and maintenance Droids are fixing the machinery, so there's no need for further investigation. The squad will all be reporting to the medical center for decontamination as soon as they have supervised clean-up.



Then, you explain to the players that they might want to use a little more stealth and a little less weaponry while they are still in the base.

You should remember that this should only be done for players who *honestly* don't know any better. This may seem a little heavy-handed, but new players will appreciate the help.

But be careful you don't go overboard with this "help." It is easy for a gamemaster, who knows the scenario, to look at the players' actions and say, "Boy, that was dumb." Maybe it was the only choice the players could see because of the information you gave them. Try to see why they are making these decisions instead of stepping in and playing *their* characters for them.

The Game

Star Wars is supposed to be *fast*. Laser bolts fly fast and furious, starships duck around asteroids, and aliens challenge characters to duels in cantinas throughout the galaxy. The story should move as fast as possible to reflect the nature of the *Star Wars* universe.

In order to fulfill this ideal, you may find that you have to pare down the rules in some circumstances. The rules are detailed so that a gamemaster can incorporate many different factors into the game; if you can run things faster by approximating, don't hesitate to do so.

A good example of this kind of customizing the rules applies to skills. Most skills have specific rules for what various difficulties are, in addition to a long list of modifiers which may affect the die roll or difficulty number. If you need to speed the game up, don't worry about the modifiers and just choose what you think an appropriate difficulty would be.

Do This: "You're trying to con an Imperial stormtrooper into thinking that you're an Imperial Colonel. Because you have the uniform and the rank insignia and a high command skill, the difficulty is *Easy*."

Not This: "You're trying to con an Imperial stormtrooper into thinking that you're an Imperial Colonel. Let's see ... (flipping pages) ... you're basic difficulty is ... Moderate because the con doesn't involve any danger and the trooper isn't emotionally involved ... that means a number between 11 and 15, how about 12 ... with a modifier of +5 to your roll because the stormtrooper would probably do this anyway. Okay, roll."

You may want to be a little less casual about the rules the first few times you play, but you'll be surprised at how fast you can learn to "approximate" rulings. It just takes a little practice.

Distancing Yourself

When you gamemaster, you have to play the role of the enemy. Yet, you also have to be "fair and impartial." How?

Practice is the best way to learn. When you are refereeing (using the rules), you shouldn't care what happens to either group of characters, player or gamemaster, as long as the rulings are fair and the story isn't ruined.

When you play the role of the enemy, play them as if you were the actor portraying that character. Think like the character would, have the character do what he normally would in that kind of situation, and most important, only have that character respond to what *he* knows, not what *you* know. As gamemaster, you know exactly what the players are doing; often, the gamemaster characters will not. You should play the gamemaster characters based only on what *they* know.

The Gamemaster As Storyteller

During adventures, the players' characters are the stars of their own *Star Wars* movies. Adventures focus on the characters, where they are, who they meet and what they do.

The players' only job is to play their character. The gamemaster gets to do everything else: come up with the basic plot; design the planets, cities and locations the characters will visit; create the people the characters will meet; and, make sure that the adventure is exciting and action-packed.

A Good Story

First, the gamemaster has to make sure that the adventure tells a good story. There has to be a strong plot, with a good villain, or a series of incidents which places the characters into an exciting and dangerous situation. The characters need something to *do*.

The characters need a motivation to get involved, they should have objectives that they want or need to accomplish to resolve the story, and there should be a reward of some kind at the end of an adventure (mere survival can often be a reward, but other things, like money, equipment, love, gratitude, friendship, and saving the galaxy are important, too).

Making The Characters Important

The players' characters should be integral to the action of the adventure. Think of the *Star Wars* movies — they are about Luke Skywalker, Han Solo and Princess Leia.

Therefore, it is up to the gamemaster to write a story that the characters can be an important part of. When the final battle with the central villain occurs, the characters should be a big part of that battle, instead of standing on the sidelines.

The Adventure Revolves Around The Characters; The Galaxy Doesn't

While the characters' adventures are important to them, the characters are probably not that important to the galaxy at

large. To put it simply, it's a big galaxy, and there are always exciting and dramatic things going on in other places as well.

For example, the adventure might focus on the characters crossing a nefarious bounty hunter, and their efforts to throw him off their trails — exciting and dangerous to be sure, but the characters clearly aren't the center of the universe. They might be missing out on a big battle between New Republic soldiers and Imperial battle cruisers several sectors away. But they could hear about it later. This adds flavor.

The characters' adventure can be part of a larger story. The characters may think that they are merely espionage agents in service to the Rebel Alliance, but later learn that they are only a small part of a much larger effort to undermine Imperial security.

Characters may be being manipulated by forces beyond their control — in the course of his adventures, a minor Jedi player character may find himself drawn to a strange world. Upon arrival, he learns that agents of the Emperor are rounding up as many young Jedi as possible in an attempt to sway them all to the Dark Side of the Force. Here, the characters are being affected by a master plan that is epic in scope.

Characters are often affected by events beyond their control. The adventure might involve the characters smuggling goods for a mysterious employer. When they stop at their destination, they learn that they have been sent to a secret Rebel Alliance base. Then, the Imperial fleet shows up to destroy the base. When the characters arrive at the base, they find that they've been forced into the middle of something that they never expected. Worse yet, they have to find some way to escape, since if they are captured by the Empire they will be executed for being "traitors."

Keep It Fast

Make sure that your adventure outline has plenty of action and interesting things to do. Action doesn't mean non-stop battles, but it does mean using tension, character conflict, humor and mystery to keep the adventure moving at high speed.

You already know that you should trim the rules to keep the story going, but the story itself has to be fast-paced, too. Stories where nothing happens are *boring*.

Start the story off with a bang — a battle, a chase, a mystery, or any other dramatic element. Then, give the players a couple of minutes to catch their breath, and then, BAM!, right back into the action.

Star Wars adventures are broken down into *episodes*, each with several different scenes which advance the plot. Each episode should increase the tension and keep the action rolling.

For more information on the elements of good adventures, see Section 2.2, "Designing Adventures."

Illusion Of Free Will

Star Wars is a game where the players are free to have their characters do what they want — or so they should believe. In your own life, you are free to do what you want — go to school, quit your job and move to another city, go over to a friend's house, open a business, whatever. You are free to do these things, but many of them are impractical.

Your *Star Wars* characters have that same kind of freedom. When they go to a spaceport, if they can't get a flight to a certain planet, there has to be a *reason* — the freighter captains want more money than the characters have, or there's a blockade of the world, or some other such reason. When the players want to do something you didn't plan on happening, you can't just

say, "You can't do that." Instead, come up with a good reason that makes the course of action impractical or clearly not in the characters' best interest. Here's an example:

The players decide that their characters want to go to Corellia. As gamemaster, you really don't want the characters to leave the planet because the rest of your adventure is set there. Rather than tell the players, "You can't leave," you throw one of the following excuses at them:

- The government won't issue a travel visa due to an upcoming holiday or the characters' computerized records have been fouled up.

- All flights to Corellia are completely booked solid.

- No flights are available because the Empire has closed all lanes due to high levels of piracy in the system.

Of course, if the players have a ship, those solutions might not work, so:

- They go to their vessel and find out it is being searched (and probably impounded) by stormtroopers, local officials, or (better still) "bad guys" tied to the adventure you were planning on running.

- The characters take off for Corellia, but find that someone broke into their hyperdrive computer while they were on the planet, stealing nearly every program. They need to do something to get their programs back.

- Their ship is attacked by pirates, Imperials, or bounty hunters immediately after lift-off. The enemy has large, space-only vessels, so if the characters dive back into the atmosphere, they can land somewhere safely.

These solutions may frustrate the players, but they are believable in the context of the *Star Wars* universe. To help enhance the believability of such story controls, you may want to mention them ahead of time — a character overhears people talking about the blockade in the street, or on the local holo vid newscasts. It is a good idea to set up these things in advance, even if your players seem to be heading on the right track anyway.

Improvisation

Be warned: if you gamemaster, you will be improvising a LOT!!! On the other hand, it's a lot of fun once you get used to it. Sometimes improvising even results in a better story than what you had originally planned.

No matter what story controls you use, the players will still go "off the map" from time to time. They will do something completely unexpected, and in a few seconds your entire adventure is derailed by an unforeseen action.

This is where improvisation comes in. Make something up — quickly! If the players go somewhere that you never intended them to, start making up details about what they see, who they meet and what happens to them. If you can, adjust the adventure so that the characters can finish it at the new location, or try to set up encounters so that they get back on the track of the adventure.

Sometimes the players will even help you along without realizing — when they hand you a plot idea, run with it!

Example: *The players have done something completely unexpected and Bill is making everything up off the top of his head.*

Bill has just described a spaceport cantina scene, mentioning that there are six Gamorreans at a table, all with the mark of the Clan Bk'trugh tattooed on their arms — a minor, throw-away bit of color.

However, one of the players comments that, "Gee, I wonder what they're doing out here, since the clan members seldom leave their planet unless a war is going on ..."

Bill's eyes light up at the mention of that. He decides that after the characters have a few minutes to consume a few drinks, he'll have a few more Gamorreans, of a different clan, wander in. Maybe there is a clan war going on ...

Time Out

Don't be afraid, once in a while, to call "time out" on an adventure. Sometimes, when your players "go off the map," they surprise you so badly you just can't come up with anything. That's okay. There is a foolproof way of handling this situation.

Tell them.

Let them know that you are willing to continue on this new line of action, but you need a half-hour or so to replan. Send them out to get munchies. Let them go in the other room and watch TV. Maybe they want to read up on the rules themselves. Whatever.

Then, in the interim, you can come up with a few gimmicks to get the adventure either back on track or at least onto an alternate route you can run. It's pretty certain that the players would rather take a little time off than waste a lot of time while you try to figure things out off the cuff.

"On the Fly"

It is a good idea, especially when you have only game-mastered a few times, to make up a few "on the fly" encounter situations you can throw in when things get too wild. Not everything has to fit the specific plot of the adventure, and you may be able to come up with something while the players are dealing with the encounter. This is even better than a time out, because the players might not even know it happened!

Responding To Your Players

Be responsive to the players — if they want to solve mysteries, give them a few. If they want to try to get rich running guns for the Alliance, give them a contact so they can make some deals. If they want to spend most of their time fighting the minions of the Emperor, well, it's their funeral.

Be aware of what your players find interesting, and try to give them plenty of those qualities. If the players are bored with certain elements of your adventure, try to figure out what you can do to make them more interesting.

Get Feedback

The best way to figure out what your players enjoyed is to pay attention to what scenes they were replaying as they left to go home. When players talk about a particularly memorable adventure, try to remember what parts they emphasized: the climactic battle, the personality of the villain, or a humorous incident. When you run new adventures, use these kinds of elements to liven up the game.

But don't rely on "overhearing" what they liked only. Ask them — after the adventure, and, ideally, a day or two later. Check and see what they are interested in doing next. You may find out that the party is "planning" to do something you hadn't expected — like go to Correllia or track down a bounty hunter you introduced in an earlier story — and you can prepare an adventure for them.

The Gamemaster As Mood Setter

Now that you've got an idea what makes a good story, it's time to make it *Star Wars*. You've got to make the players feel like they are in the *Star Wars* universe!

One of the toughest parts of roleplaying is getting the players to "suspend disbelief." All of the players know that the *Star Wars* universe is imaginary, but in order to make the adventure interesting, the players and gamemaster have to pretend that the universe is *real*. As gamemaster, the more you can make the universe seem real, the more enjoyable the adventure will be for the players.

Use Elements From The Movies

The easiest way to remind players that this is *Star Wars* is to use things that they have already seen or heard of from the movies. When they use technology, you can describe it as looking a lot like something that was shown in the movies.

You've got over 50 million dollars worth of neat looking aliens and equipment that was shown in the movies, so get maximum mileage from them!

Throw in references to known alien races, like Wookiees, Sullustans or Gamorreans. When you describe a scene to the players, mention things like YT-1300 transports (the *Millennium Falcon* is a highly-modified YT-1300), or Imperial TIE fighters or New Republic X-wings performing patrol duty. The players should interact with familiar Droids, like astromech units (R2-D2) and protocol Droids (C-3P0).

You may also want to send the players to a planet that was mentioned or shown in the movies — they might end up on Tatooine and have to deliver a cargo to Jabba the Hutt, or they could be enslaved and sent to the spice mines of Kessel.

There are famous personalities that the characters may hear about. They might hear an alien telling his friends about how he beat out Han Solo for a smuggling contract, or worked for Princess Leia's diplomatic entourage before the destruction of Alderaan. They might meet a bounty hunter who was on retainer for Jabba the Hutt before the gangster's demise.

Show them pictures from this rulebook, or, if you have a VCR, set it up for spots you might like to show during the adventure. Why describe a Gamorrean or the Mos Eisley cantina when you can *show* them? This holds true for "new" aliens — ones not pictured in the rulebook. If you introduce a character we created, you can probably photocopy the picture and put it in front of the players so they can look at it while they interact with the character. If you create the character, maybe you can draw it or find a "close enough" picture in a comic book or SF art book. Give it a try.

When you use elements like this, you have to make sure that the references are in the proper context — Tatooine only became famous because it was the homeworld of Luke Skywalker; no one had ever heard of Endor before the Emperor was killed there; the Empire ruled most of the galaxy before the Battle of Endor, yet after that, it fell into disgrace, losing over three-quarters of the territory it once controlled. Now just about everyone in "Imperial Space" has heard the name "Ewok."

Exciting Settings

Exciting settings appeal to the players' sense of escapism and curiosity — the *Star Wars* universe isn't Earth.

Bespin is a great example of just such a setting. It's a giant, flying city, scores of kilometers across, hidden in the upper

levels of a gas giant (with a breathable atmosphere, no less).

Tatooine is also a great setting because it is so unusual — a backwater desert world whose economy is based upon coaxing moisture from the atmosphere, with (at least) two mysterious native species (Jawas and Tusken Raiders), and the home base of the most infamous gangster in the Known Galaxy (Jabba the Hutt).

When you design new settings, try to come up with characteristics about the setting that make it clear that world is unusual — it may be as simple as using a binary or trinary star system, or giving the world an atmosphere so dangerous that Humans have to wear filter masks. You might set an adventure on a huge mining space station, or on a primitive backwater world that is subjected to constant earthquakes or volcanic activity.

Aside from the basic setting, the characters will visit exotic locations, such as spaceports, cantinas, Droid stores, and bioengineering or cyborging stores. As gamemaster, you should come up with exciting descriptions for these locations, as well as a listing of what is of interest to the characters.

Fantastic Technology

Fantastic technology is another integral part of the *Star Wars* universe — blasters, starships with hyperspace drives, Droids, repulsorlift airspeeders and landspeeders, giant floating cities and other such items set their galaxy apart from ours.

When the characters are adventuring, be sure to use this technology. Don't be afraid to invent new items of technology either — things like labor Droids, new types of starfighters, new "common" devices like computerized security monitors and so forth.

When you invent new technology, make sure that it "fits" the universe — if it's too advanced or powerful, it won't feel right and it will unbalance the game. If you invent more primitive technology, that's fine, but make sure there's a reason it's being used instead of modern equivalents. For example, characters are likely to find primitive wheeled vehicles on backwater planets but not "modern" planets.

You can also "balance" new discoveries. Maybe the characters find a medical process that heals anything — including old age — *immediately*. But it only works where they found it. Or it is guarded by an ancient and powerful machine that demands tribute. Or the Imperials are on their way to capture it and the characters may have to destroy it.

An example from the movies is the Death Star. Sure, it could destroy planets, but you need *how* many people to operate it? More than just about all the *Star Wars* characters in existence! No party is able to capture it and go roaming around the galaxy (or they *shouldn't* be able to!).

Interesting Characters

Complex characters are a lot more interesting than characters that can be figured out at a glance. There are several elements that can help make a gamemaster character interesting: a colorful personality, a mysterious history (no one seems to know what he did before a few months ago ...), or unusual appearance (the character always dresses colorfully, or has a gold-plated blaster).

Gamemaster characters come in a variety of roles — villains, rivals, allies, neutrals, employers, followers, friends, and comic relief. Good characters will really liven up an adventure, while boring characters will make even a good story seem dull.

Some Helpful Hints

This chapter has covered some very broad areas with only some general suggestions. Later sections will expand upon these themes, but for now, here are the most important things to remember when running *Star Wars*.

- You are in control.
- Relax — it's just a game and it's supposed to be fun.
- Tell a good story.
- Make the players feel like they are in a *Star Wars* movie — use action, excitement, aliens and fantastic technology to get the "feel" right.
- Be entertaining. *Play* your villains, describe the scenes — ham it up and encourage the players to do the same.
- Use the rules to *help* tell the story; never allow them to hinder the story.
- Be fair. The players won't mind if you fudge, as long as you fudge fairly.
- You can't learn everything at once.
- You *will* make mistakes. Admit it. Say, "Oops," fix things to the best of your ability, and get on with the story. Don't try to retrofit *everything*.
- Be firm. Make your decision and stand by it if you think you're right.

Description

Roleplaying games rely heavily upon a gamemaster's ability to describe interesting scenes. Since the action takes place solely in the imagination of the players, the gamemaster has to tell the players what their characters see, hear, touch, taste and smell.

A good description can give the players a strong idea of what the scene looks like. As gamemaster, you should put some effort into visualizing each scene and setting, and then telling the players what they see. If you want to, you can draw sketches or maps of locations so the players can see the physical layout of a location.

Example: *"At first glance, it could be a spaceport on any backwater planet. Huge circular pits — probably 40 or more — have been dug into the soft, rocky soil. From this distance, thousands of meters up in the air, the pits look like they're big enough to land Corellian Corvettes, a good 150 meters long. From the center of the city, where all of the pits are located, ramshackle buildings spread out in a haphazard sprawl, stretching out along several kilometers of barren soil. At the edge of the city is a rough wall, several meters tall, with gun emplacements every few dozen meters.*

"Your mysterious passenger, Jiuk'chtna, the Duros trader, enters the pilot's compartment. He looks down and a strange smile slowly creeps across his face. He turns to you, exhaling his foul-smelling breath, and says, 'Gemthrop City — it's been a long time since I've been here. Those walls are for protection from the wild herds of Lecknag Beasts. Be careful; let me do the talking down there. They don't like Humans.'

"As he exits the compartment with a grumble, you realize that he didn't quite tell you everything he should have. That's when you spot the vapor trails in the sky below you — two Z-95



Allen Nunis

Headhunters, starfighters and easily a match for your slow, bulky vessel, are climbing through the atmosphere to meet your ship. The ancient fighters are splitting, one ship coming in on you from the left, one from the right ..."

A Real Universe

Part of keeping the players' suspension of disbelief is the feeling that they are interacting with a real universe. As you saw in the *Star Wars* movies, and the novels *Heir to the Empire* and *Dark Force Rising*, the *Star Wars* universe is changing, yet consistent at the same time.

Consistency is essential to the player's suspension of disbelief — if Tatooine is a desert world the first time the characters visit, it still should be a desert planet when they come back. If there is a Droid repair shop on the corner of a particular street, if the characters walk down that street the next day, the shop still should be there — or there should be a good reason why it isn't.

Things do change in the *Star Wars* universe, just as they change in real life. The Empire is defeated at the Battle of Endor (as shown in *Return of the Jedi*), and the Rebel Alliance takes control of the galaxy, naming itself the New Republic. In *Star*

Wars: A New Hope, Luke Skywalker is an impressionable youth; in *Heir to the Empire*, he is the first in a new line of Jedi Knights. Han Solo ends his career as a smuggler and marries a princess from Alderaan. People grow older, children are born, businesses come and go, governments rise and fall, and friendships are formed and broken.

However, all of these changes happen for a *reason*; they aren't arbitrary. If there is a dramatic change in a setting or a character's personality, there had better be a good reason for that change!

A good way to maintain consistency is to make notes about your use of settings and characters — write down how you describe a planet or how a gamemaster character acts when dealing with the characters. Keep all of these notes filed and organized (3 x 5 index cards are great for this).

If an element is used again, pick out the card, decide if you need to change some of the characteristics, decide the reason for the change and then drop that element into the adventure.

Of course, the players don't necessarily have to know the reason for the change. In fact, the mystery of a major change may be enough to motivate the characters to investigate — but you must know why these changes occur.

2.1 Scenes And Rounds

As was pointed out in the Introduction, playing *Star Wars: The Roleplaying Game* is a lot like acting in a movie. In order to simulate "movie reality," *Star Wars* uses two "kinds" of time: *scenes* and *rounds*.

Scenes

Scenes are used whenever what is going on every second doesn't really matter — when how long it takes to do something isn't important.

When the game is being run in scenes, the gamemaster simply describes the setting, the players say what they want their characters to do, and the gamemaster tells them how long it takes.

Scenes can be used to cut "dead air" from the adventure — times when there's nothing interesting going on. A scene can cover a couple of minutes, a few hours, or even days or weeks at a time.

When describing scenes, you may say something like, "It will take half an hour to fix this Droid." While one player's character spends the whole half hour working on the Droid, the other players may have their characters scout around the halls, just talk, or do any number of other things.

Often, though, the players have no problem if you just say, "Half an hour later ..." to show that time has passed and get on with the action. See "Tirog's Story: Three."

Rounds

Star Wars uses *rounds* to keep track of time whenever every second counts. They are also used when it's important to a character to take action before someone else — such as grabbing a dropped data disk before a rival bounty hunter can get his hands on it. Rounds are most often used for combat and chases, but they may also be used for other actions, such as a character's racing against a deadline to defuse a bomb or break into a computer security network.

• A round in *Star Wars* represents five seconds of "real" time — give or take a few seconds for dramatic license.

Each round has several phases:

1. Initiative
2. Declaration
3. Rolling Defensive Skills
4. Rolling Actions

Sides

First, the gamemaster must decide how many sides there are. Normally there will be two sides — the players' characters and whoever they are fighting. Sometimes, though, there will be three or more sides, such as the players' characters, Imperials and pirates.

In order for a group to be a "side," the characters have to be within easy shouting distance of each other or have some easy way of communicating, such as comlinks. If the player characters are separated and don't have comlinks to keep in touch, they have effectively become separate sides.

If the characters aren't competing against someone else, such as when they are in a race against time, there is no need

Tirog's Story: Three

Bill: "You enter the cantina. You know you're supposed to meet your contact here — he's a Rodian bounty hunter named Reeveid."

Greg: "I'll go in and check out the bar. I'll order a drink and get a booth, waiting for Reeveid to show up."

Bill: "No problem. The drink costs 5 credits. No one in the bar seems to really notice you — or at least enough to want to start a fight. Do you want to do anything in particular?"

Greg: "Nah. I'll just wait for Reeveid."

Bill: "About half an hour later ..."

for the gamemaster to roll initiative — cut straight to step two, “Declaration.”

Step One: Initiative

Each side picks the character with the highest *Perception*, who then rolls a *Perception* attribute check. Characters may not spend Character Points or Force Points on this roll, although penalties for being wounded count (see Section 3.1, “Combat and Injuries” for an explanation of how wounds affect characters).

Whichever side gets the highest roll gets to decide who declares and acts first in the round — their side or the enemy.

In the case of more than two sides, the highest roll declares whether they want to go first or last. If they decide to go first, they would do so, followed by the middle roller, followed by the lowest rolling side. If they decide to go last, just reverse the order. See “Tirog’s Story: Four.”

Tirog’s Story: Four

Greg, playing Tirog, has been joined by his friends Ted, who is playing a Protocol Droid named GT-9R, Steve, who is playing Drebbie, a space pirate, and John, who is playing a kid named Ace (the kid’s idea; the other characters alternate between “Brat” and “No, don’t touch that ...”).

John’s character has the highest *Perception*, at 3D+2. John rolls for initiative, while Bill rolls 4D for initiative for the enemy (a gambler gamemaster character with a *Perception* of 4D).

John gets a total of 17, while Bill rolls a 19. Bill has the choice of whether to let the gamemaster characters declare and act first or last — he decides to let the players declare first.

Step Two: Declaration

After initiative has been decided, each character on the side that declares first says what they’re doing.

- If the players’ characters declare first, they tell the gamemaster what their characters are doing. Then, the gamemaster explains what the gamemaster characters are doing.
- If the gamemaster characters declare first, the gamemaster tells the players what those characters are doing, and then asks the players what their characters are doing.

Players must declare all skill uses, including *full dodge*, *dodges*, *full parrys* and *parrys*.

- Players must declare Force Point use now.

• If the player doesn’t declare that the character is doing something, he can’t change his mind later. Likewise, if a gamemaster declares something for a character, but forgets an action, the gamemaster can’t go back later and change a character’s declaration.

When it is the players’ turn to declare actions, don’t let them hesitate. If the players are dragging the game out by not declaring promptly, count out loud to three — if the player hasn’t declared actions, say that the character hesitated and can’t act that round. As a matter of courtesy, give new players a break — if you skip them because they hesitated, make sure that their characters don’t get killed off that round, and give them a little while to get used to the declaration process. Likewise, if a character is describing in detail what he is doing, or if he wants to do lots of different action, it will take longer than three seconds. Just so long as he is declaring and not just

Tirog’s Story: Five

Bill knows the players are going first. He describes the scene for them.

Bill: “You’re in an open air market, maybe fifty meters across. It’s midday, and the brilliant blue sun hangs directly overhead. Everything has an odd green-yellow hue.

“A few seconds ago the market was filled with customers, but with the arrival of your opposition, the place has cleared out. Two goons are standing straight ahead, about 20 meters away. Each of them is pointing a blaster rifle at you. Another ten meters back is a tall human with a long cloak; he’s holding a blaster pistol in one hand and a comlink in the other. He shouts, ‘Well boys, we finally caught up to you! You can give up now, or die!’ What do you want to do? John?”

John: “Ace is going to *dodge* since I know he’ll get shot at. I’m going to run to one of the side buildings for cover.”

Bill: “It’s ten meters to the nearest door. Your move is 10 meters, so you only have to make one move to get there. That’s two actions — a *dodge* and a move — so you roll both at minus one die (-1D). You know, you can make that a *full dodge* since you’re only moving once and not doing anything else.”

John: “Sure.”

Bill: “Okay. Greg, Tirog’s next.”

Greg: “He’ll take three blaster shots, one at each of the guys in front and then one at the clown in the back.”

Bill: “Which one first, the one on the left or the one on the right? By the way, three actions in this round gives you a penalty of minus two dice (-2D) to all actions.”

Greg: “The left, then the right.”

Bill: “Steve, what’s Drebbie doing?”

Steve seems to think for a few seconds and isn’t quite sure what to do.

Bill: “I’ll count to three ... one ... two ... three! You had your chance. Your character hesitated and isn’t doing anything. Sorry. Ted.”

Ted: “My character’s toast! GT-9R will do a *full dodge* and try to follow the kid to the door!”

Bill: “You’re farther away than the kid; it’s about 13 meters for you and your move is only seven meters; you can’t make it with one move. You can do two moves, but then you can only make a normal *dodge*, so you pick either your roll or the base difficulty for the difficulty to hit you, instead of the *full dodge* where you add both numbers to get the difficulty.”

Ted: “I’d rather have the *full dodge*.”

Bill: “The two goons will each *dodge* and then open fire, one shot each, on Tirog. The guy in the back will fire once at the Droid and he’s speaking into his comlink — that’s a *free action*.”

Greg: “Why always me? Can I *dodge*?”

Bill: “Nope; too late. You have to declare your *dodge* along with everything else.”

wasting time.

You may want to seat players in their *Perception* order, from highest to lowest, left to right, so you can just point to each player in order. You might also want to alternate declaration order sometimes, going from lowest to highest *Perception* (right to left) so that the same players aren’t declaring last all of the time. Use what works best for your group. See “Tirog’s Story: Five.”

Step Three: Rolling Defensive Skills

Characters roll all defensive skills now, before any other actions are rolled. This includes all *brawling parry*, *melee parry*, and *dodges*, both *normal* and *full* uses. Defensive skills are explained in Section 3.1, "Combat and Injuries." See "Tirog's Story: Six."

Tirog's Story: Six

Bill knows that the goons, at 20 meters away, are at medium range for Tirog's blaster pistol; a Moderate task. He decides the difficulty should be 13, midway in the range of 11 to 15 for Moderate actions.

John, Ted, and the two goons roll their *dodges*. They note their results — since John and Ted are both doing *full dodges*, Bill adds their rolls to the difficulty. The two goons roll 6 and 15 (left and right, respectively) for their *dodges* — the goon on the left takes the base difficulty of 13; the goon on the right takes the *dodge* roll of 15.

Step Four: Rolling Actions

Each character rolls the first action they declared in the order that they declared their actions. See "Tirog's Story: Seven."

Each action occurs as it is rolled — a split-second after any actions rolled before it and a split-second before any actions rolled after it.

After each character has taken their first action, any characters who declared two or more actions take their second action, again in the order that they declared. Any characters without any actions left are simply skipped.

Tirog's Story: Seven

The players declared in the following order: John/Ace, Greg/Tirog, Steve/Drebbles, and Ted/GT-9R's actions. Then the villains declared.

When it is time to roll actions, Ace takes one action, followed by Tirog taking one action, Drebbles taking one action, and GT-9R taking one action. Each of the villains now takes one action. Then, for second and subsequent actions, we go through the order again. Characters like GT-9R, who didn't declare multiple actions, do not act again this round.

After all characters with second actions have acted, any characters with third actions roll them, again, in the order that they declared their actions. Characters with fourth, fifth or more actions take them, until every character has taken every action.

At this point, the round is ended and a new round begins. Repeat the procedure, beginning with "Initiative." See "Tirog's Story: Eight."

Multiple Actions

Characters often try to do more than one thing in a round. However, doing more than one thing at once is harder than concentrating only on one task. For each action in a round beyond the first, the character loses 1D on all skill and attribute rolls that round, except "Free Actions" as explained below. *Full dodge* cannot be performed as a multiple action — it just doesn't work that way.

Example: Greg says that Tirog will dodge and take two blaster shots, all in the same round. That's three actions, so all of his

Tirog's Story: Eight

Characters take their actions in the order they declared them.

John rolls his character's movement to try to get to the door and succeeds. The kid manages to duck inside a building.

Greg goes next — he rolls his first shot at the goon on the left. Greg rolls a 18, which beats the goon's difficulty of 13. A hit! Greg rolls the damage. Then, the goon rolls his *Strength* to resist damage and — the goon is killed!

Steve is skipped since his character hesitated; he takes no actions at all this round.

Ted doesn't have any rolls to make, because he already rolled his *full dodge*. His character moves part way to the building but stops, hoping to avoid any stray blaster bolts. Next round, the Droid still has six meters to move to get to safety — he could do it with one move.

Now, the gamemaster characters take their first action. Since the first goon has already been killed, he can't act. The second goon rolls his *blaster* and hits. Bill rolls the damage, but doesn't tell Tirog the total (a 21). Greg rolls Tirog's *Strength* to resist damage and only gets a 12 — since he figures that the goon probably rolled higher than that, he decides to spend a Character Point on his *Strength* roll.

Greg gets a 1 on the die — no mishap, because that was a Character Point die, but nothing great, either. Greg groans and spends another Point.

This time he gets lucky — a 6! He can roll again for free — and he gets a 5. That's a total of 24. He stays with that.

Bill describes how the goon shot, and Tirog seemed to get out of the way at the very last second, since it's not very believable that a character could get hit by a blaster bolt and not feel it.

The gambler in the back takes his shot at the Droid and misses.

Now that each character has taken their first action, any characters with second actions take them. John has taken all of his actions. Greg rolls Tirog's second shot at the goon on the right — the roll hits, but the goon only gets stunned.

Steve and Ted have taken all of their actions, and so have the goon and the gambler. They are all skipped.

Greg is the only character with a third action, that being the shot at the pirate. He shoots and misses.

That round is now over. The next round starts with one goon dead, the kid hiding in a bar, the Droid trying to get to cover, and everyone else standing in the marketplace shooting at each other.

actions are rolled at -2D. His blaster skill, normally 5D, drops to 3D for both shots, while his dodge skill, normally 6D, drops to 4D for that round.

Free Actions

Free actions are actions which a character can automatically perform except under the most extreme conditions. These are actions which can be completed within the five seconds of a round while doing something else. If an action is very easy, but nonetheless requires significant concentration, it is not a free action.

Examples of free actions include:

- Shouting a sentence or two to someone across a corridor.
- Making one half-speed movement (see “Movement”) in Moderate or easier terrain. This is like walking very slowly or driving a vehicle at a very slow speed.
- Making a *Strength* roll to resist damage in combat. A character *always* rolls their full *Strength* to resist damage, although special diseases and other circumstances may reduce a character’s *Strength* dice.
- Making a *control* Force skill or *Perception* roll to resist the effects of Force or other mental powers. A character rolls their full *control* or *Perception* except in unusual circumstances as noted by the power that they are rolling against.

Non-Roll Actions

Characters often attempt *non-roll actions*: this is any action when the character wants to do something that doesn’t require a skill roll, but requires significant concentration.

In game terms, a non-roll action doesn’t require a roll to perform, but counts as an action if the character is doing something else in the round.

Examples of non-roll actions:

- Jumping up from behind cover to fire weapons and then ducking back behind cover after firing.
- Any other half-speed movement more complex than simple walking.
- Reloading a weapon (unless otherwise specified in weapon’s description).
- Anything so easy it doesn’t require a skill roll, but still requires concentration (trying to get very simple information out of a data pad).

Example: *Tirot is firing at a stormtrooper from around a corner. Because of the angle, Tirot can’t get a clear shot at the trooper, but if he jumps out into the hallway, he can. Greg declares that Tirot will jump out, fire once and jump back behind cover. Bill decides that jumping out and then jumping back are non-roll actions, so while Greg is only rolling one action, the blaster shot, he is doing three actions (jump out, fire, jump back) for a penalty of -2D for that round. Of course, the stormtrooper can shoot back.*

How Long Does It Take?

Each skill description has a listing for how long it takes to perform skills.

Skills listed as “one round” take a full round to complete — the character can do nothing else while attempting that skill (except as a multi-action).

Several skills require longer than one round. The character can do nothing else while concentrating on doing that task.

Several skills list a range of times, such as “less than one round up to five minutes” or “one round to two hours.” This means that the time taken depends upon the circumstances and the gamemaster’s judgement; when using this skill in the game, as gamemaster, you should decide how long it will take to perform the task.

Multiple-Roll Tasks

The gamemaster may also use *multiple-roll tasks*. These are actions that are resolved not with one, but several, die rolls. Each die roll may represent a few seconds of tinkering, or many hours of intensive effort.

Detailed *Knowledge* or *Technical* tasks are sometimes resolved this way, and reflect that some tasks require several

distinct types of actions, each with different difficulties, and sometimes with different skills. If a task is a multiple-roll task, the gamemaster should tell the player how many different rolls they will have to succeed at.

Players may also request that very difficult tasks be broken down into *multiple-roll tasks* if the original difficulty is simply too hard for the characters to have a chance to succeed. As gamemaster, you only have to do this if you want to, and the time necessary to perform the actions should be greatly increased to reflect that the characters are taking their time and methodically attempting to do something which is clearly above their capabilities.

Example: *Steve’s character, Drebbel, is attempting to repair an ion drive which suffered heavy damage in a combat. Bill decides that this should be a multiple-roll task. He decides that the repair requires the following rolls:*

- A *Moderate* starfighter repair roll to align the power converter cells to accept the new components. This takes one hour.
- An *Easy* starfighter repair roll to disconnect the fission chamber from the alluvial dampers, and prune the dampers to be fitted with a new fission chamber. This takes three minutes.
- *Drebbel couldn’t find exactly the right fission chamber for the engine models, but he found something close. A Moderate starfighter repair roll is required to properly hook it into the ship’s drive systems. This takes two hours.*

Roleplaying Battles

As you can tell, combat rounds are a great way of telling the most exciting parts of a story. But what if you want to tell a story with *lots* of combat, such as the Battle of Hoth? Since the battle itself took several hours, does that mean that you should run it round by round?

Of course not! That would take years ...

Instead, use the battle as a backdrop. A battle shouldn’t be the only thing in an adventure, but it can make a very exciting conclusion to one. Here is an exciting way to present conflict that keeps the game moving, instead of getting bogged down in a round-by-round reenactment of battles.

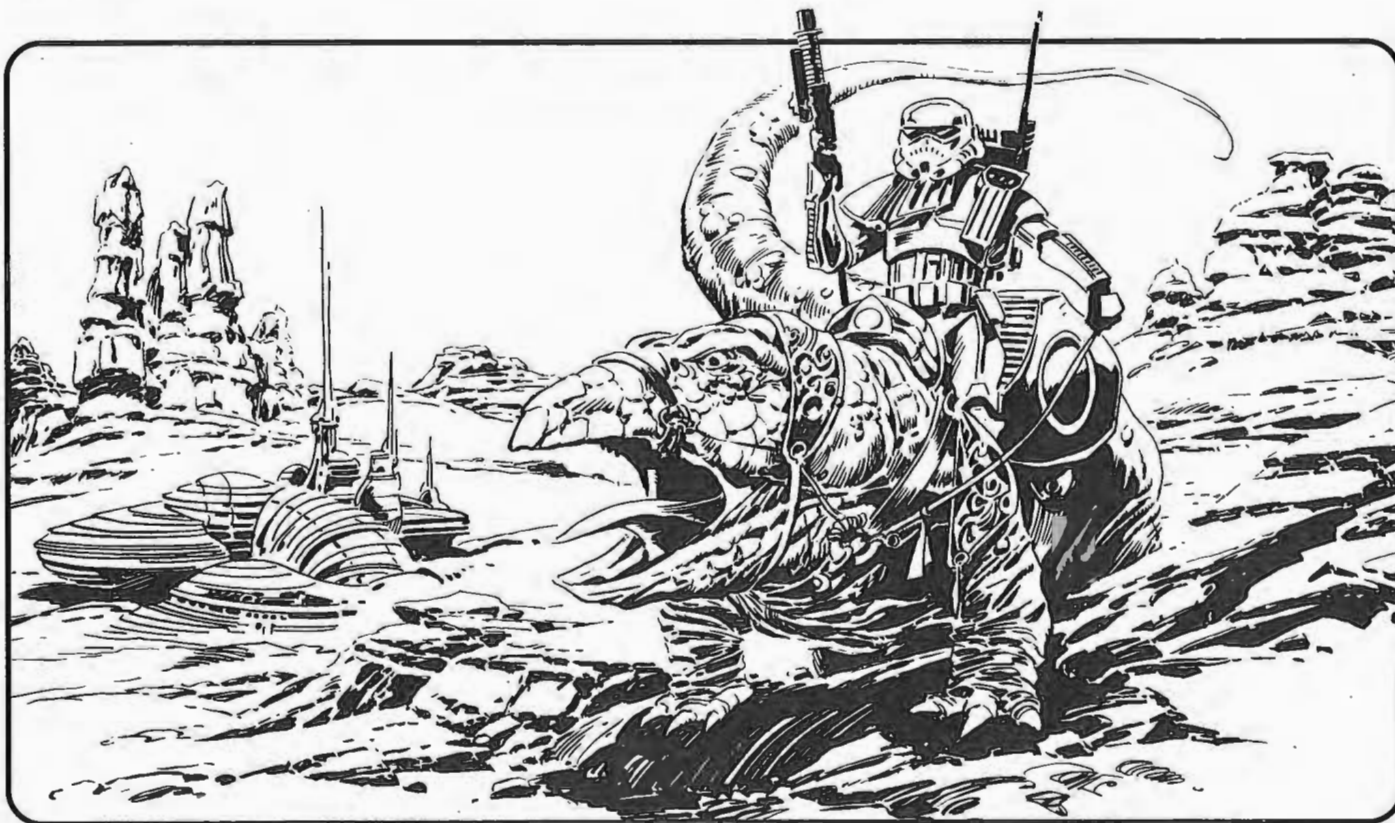
The Set-Up: How the battle scene comes about. Most of the information in this area is incorporated into the adventure, such as the characters happening to be on a space station when it is attacked by pirates, or any number of other scenarios.

The Course Of The Battle: As gamemaster, you should have a good idea of how the battle will go. However, you should also include encounters that give the characters a chance to change the course of the battle.

Example: *In The Empire Strikes Back, it’s clear that the Rebel base on Hoth is doomed. However, Luke Skywalker comes up with the idea of using harpoons and tow cables to trip the AT-AT walkers. This technique slows the advance of the Empire’s soldiers, giving the Rebels an opportunity to evacuate more soldiers and equipment.*

Scenes: These are things that will happen during the battle, independent of the actions of the characters. The gamemaster should narrate *scenes* as if they were scenes in a movie and to give the players a sense of what is going on.

Example: *A Rebel soldier, advance scout for Echo Base, paces nervously inside his advance duty post. He feels the ground shake beneath him, as his comlink rolls off the counter and under a shelf. He scrambles to his observation array, and the sensors confirm what his gut had already told him — Imperial walkers*



advancing on his position. He reaches for the comlink, screaming, "This is Echo Post 64. Imperial Walkers coming in at ..."

The duty post explodes in a ball of flame as the broadcast is cut off. Inside the cockpit of the lead Walker, a gunner smiles.

Encounters: Since the players are taking part in the battle, present their characters with several major *encounters*. These scenes personally involve the characters, and give the players the sense that their characters may be able to make a difference.

When running a battle, you should give the players at least three or four encounters, but not more than a dozen. The more fast-paced the action, the more encounters.

Remember, not all encounters will have a victor and a loser; sometimes, the tide of battle sweeps opponents apart before any decision is reached.

Give the players a map of the battle ground based on what they can see and what they learn from their fellow soldiers.

When using encounters, try to make them as exciting as the battle scenes of the *Star Wars* movies.

Example: Luke Skywalker's snowspeeder has been shot down over the battlefield of Hoth. He has been dazed by the crash, and only the earth-shaking advance of an AT-AT walker alerts him. He sees that the walker will squash his speeder in seconds.

An encounter should give a character a chance to respond to what is going on — to do something that is exciting, or heroic.

Example: Luke's first instinct is to flee in terror, but he comes up with a plan. Crawling into the back of the speeder, he grabs a land mine and the fusion disk launcher.

He crawls from the speeder just in time to avoid being squashed. Then, he runs beneath the great striding legs of the walker as it looms above him. He fires the fusion disk to the bottom of the walker, and climbs up to its belly. Slicing a maintenance hatch open with his lightsaber, he hurls the detona-

tor into the power flash-back ducts. The detonator explodes, its blast overloading the power generator.

As Luke falls to the ground many meters below, the walker explodes in a brilliant ball of flame.

Players Will Be Players

When players get involved in these types of situations, they will probably come up with plans and suggestions that you never thought of. That's where the art of improvisation comes in.

If the players come up with a great battle plan, give them an opportunity to make it succeed. Improvise several new events and encounters, describe things with colorful narrative, and above all else, keep the game moving.

Other Long-Term Actions

This kind of technique may be used for other long-term situations, such as traveling between cities, long hyper-space journeys, extended chases, chases through asteroids, or any other prolonged event which can and should be resolved quickly and easily.

When resolving these actions, decide the difficulties for the encounters, either with one simple roll, or through a multi-roll task.

Through the use of scenes and encounters, the gamemaster can convey the excitement and drama of these scenes without having to play out every action round by round. Bargaining with traders, bribing diplomats, exhorting stormtroopers into (mis-informed) actions — all these scenes can be either resolved by quick, dry, and uninteresting rolls of the dice, or by innovative and exciting roleplaying, where the dice are rolled only occasionally and rounds are used only at the appropriate times.

The Battle Of Korseg IV

This is presented as an example of how a battle might be set up and used in an adventure.

The Set-Up: The characters are Rebel Alliance soldiers stationed on Flare Base, on the remote planet of Korseg IV. Their base is located high in the mountains.

There are fewer than 200 Rebel soldiers here, plus a few combat vehicles, half a dozen X-wing fighters and one medium transport. The base's sensors detect trouble — an Imperial *Strike*-class cruiser has come out of hyperspace, and is headed straight for Korseg IV.

The base's commander orders the immediate evacuation of the base. Unfortunately, the base's computers contain very sensitive information, and it will take at least two hours to complete the evacuation — plenty of time for the Imperials to pound the mountain into paste.

Rebel command raises an energy shield, much like the one used on Hoth — it is powerful enough to stop airborne assaults from above, although the base is still vulnerable to ground and low-altitude assault. Rebel sensors pick up a drop-ship coming in on the north side of the mountain, about five kilometers from the base.

The soldiers, including the players' characters, equipped only with four combat airspeeders and four combat landspeeders, are sent to confront the landing force.

Coming upon the ridge surrounding the landing site, the soldiers confirm their worst fears — an AT-AT walker and a full company of 150 ground troops. The characters are foot soldiers — along with about 40 other troops — and must take part in the charge down the ridge to engage the enemy. Their frontal assault's purpose is to lure the Imperial troops away from the walker in preparation for the next phase of the battle.

The rest of the Rebel troops are in the combat landspeeders, which are supposed to be coming from the western flank. With the Imperial ground troops lured up the ridge, these troops are to make a direct assault on the AT-AT in an attempt to "clean it out."

Give the players a map of what they see, and review the Alliance battle plan. If the characters are Rebel commanders, they may choose to change the battle plans, but if they are ordinary soldiers, they will have little choice but to follow orders.

The Course Of The Battle: Bill (the gamemaster) has decided that the Imperial walker will easily rout the Rebel troops unless the characters can be successful in Encounter One by preventing the assembly of the anti-infantry batteries.

Scene One: The assault begins with the Rebel airspeeders coming barreling over the top ridge and bearing down on the drop ship, trying to destroy it.

The Rebel airspeeders destroy the drop ship, but two of them are taken out within the first minute by the AT-AT walker. The characters are still at the top of the ridge, observing from a distance.

Meanwhile, the Imperial troops realize that they are under attack and turn their attention to the ground troops. The characters are ordered to begin their charge.

Encounter One: The charge begins! During the first part of the encounter, each player character will be shot at by one enemy soldier (the rest are busy with the other foot soldiers). If the players aren't thinking and don't declare *dodges*, the battle may be over for their characters very quickly.

After three rounds of running, which may be played out

in rounds or in a quick scene, the characters have reached midway down the ridge.

Have each player make a *Perception* total — if anyone gets a Moderate total, through the chaos of battle, they notice that three squads of four troops are assembling Golan portable Anti-Infantry Batteries (Scale: Speeder, Crew: 4, Damage: 4D, Range: 20-50/100/250, Fire Control: 1D). It will take them two minutes to assemble them, but if they are completed, the Rebel ground troops and the combat landspeeders will be easily cut down.

If the characters succeed in destroying these batteries, the Imperials will chase the Rebels up the ridge. If not, the Imperials will drop back, and let the batteries do all of the work for them — and when the landspeeders come charging over the hill, they will be destroyed before they can even reach the AT-AT.

Scene Two: The AT-AT walker destroys a third airspeeder.

If the players have failed in Encounter One: The Imperial troops have ducked behind supply crates for cover. The ground troops receive orders to charge the Imperials, while the combat landspeeders will attack soon. By the time the charge is complete, only six or seven of the Rebel troops remain.

If the Rebels have succeeded in Encounter One: The Imperials begin pursuit as the Rebels begin to withdraw. The characters and other troops can run up the hill, only taking light casualties.

Encounter Two: An AT-AT takes out the final airspeeder, but this time, it is going to crash directly into one of the characters (pick one randomly) if the character doesn't *run* out of the way. The character must make two Difficult terrain movements using the *running* skill to get out of the way or suffer 6D Speeder-scale damage from the crash and subsequent explosion.

Scene Three:

If the players have failed in Encounter One: The combat landspeeders attack. The remaining Rebel ground soldiers have advanced to the Imperial soldiers, and lob grenades over the crates (only if the Imperials didn't follow the characters). In several spectacular explosions, the crates go up into flames and only a few scattered shots come from behind the crates, instead of the constant barrage the Rebels faced every round.

If the players have succeeded in Encounter One: The Imperials continue the charge, as the combat landspeeders come charging into battle against the AT-AT. The Rebel ground troops, including the characters, take cover behind rocks and other formations, while the Imperial troops are caught out in the open. Give the characters several rounds to pick off the final Imperial troops, while off in the distance, they see a combat landspeeder come up over the ridge to join them. A comlink whistles over the battlefield, somehow drowning out the noise, advising the Imperials to surrender as a Rebel soldier dumps the dead body of the AT-AT walker commander on the ground in front of them.

With some more work ...

The battle could be staged more elaborately, with several more encounters. The amount of work that goes into these scenes should be directly dependent upon how much time the gamemaster and players want to spend playing them — most players will be satisfied with a couple of really exciting encounters and lots of great description.

2.2 Designing Adventures

Designing adventures is one of the most enjoyable parts of running *Star Wars*. All it takes is a little imagination and a few minutes of work. The basic steps are simple:

1. Come up with a good story idea. The idea is an image, tone or theme that everything else is built around. This can be an interesting problem for the characters to solve, an interesting piece of equipment to get, an interesting planet or location to visit or an interesting personality to meet.

Example: *Bill has come up with a good idea — he imagines this great businessman, kind of like “the galaxy’s sleaziest used starship salesman.” He wants the characters to do something for him ...*

2. Develop a plot around the idea. Take the idea, and build up an interesting story, add a few other characters, several locations, and interesting things that could happen to the characters. This involves outlining the adventure and dividing it into episodes.

Each episode gives the players something interesting to do — investigate, fight someone, get involved in a chase, make a deal with other characters — and each builds up more tension and excitement, until the characters reach the final episode, or climax, of the adventure.

Example: *This salesman, Bill calls him Bennova, will hire the characters to get a certain starship for him that was stolen. No, better yet, Bennova has made a deal with the Rebel Alliance to sell them a bunch of old Nebulon-B frigates if they retrieve this certain ship that was stolen from him. The characters are the lucky ones who have to follow through on the Alliance’s end of the bargain.*

3. Translate these episodes into game terms. If the characters have to fight someone, what are the skills of the other people? If the characters have to do something, such as break into a computer system or fix their starship, what is the difficulty to accomplish the action? What happens if they fail? Determine what other things need to be figured out in game terms.

Example: *But, unbeknownst to the characters, the starship Bennova wants returned is actually a “payoff” he made to one of Jabba the Hutt’s hired thugs — a Rodian named Treedor.*

Bennova’s heard that Jabba and Treedor have “split,” making it “safe” for Bennova to “reclaim” the ship. Of course, Treedor is a ruthless bounty hunter with a few nasty friends, but that’s the characters’ problem ...

Section One: A Good Idea

Star Wars Stories

Star Wars conveniently fits into a sub-genre of science fiction called *space opera*. Space operas share several common characteristics, and your adventures should contain some, if not all, of these characteristics:

• **Action.** Action includes combat, starship combat, chases, interesting character action, or any other kind of dramatic conflict — the point is that the conflict unfolds quickly, and the characters spend their time reacting to things, rather than diligently plotting every move.

• **Morality Plays.** Space opera often pits good versus evil. The conflict may be a personal one, such as that between Luke Skywalker and Darth Vader, or it may be larger in scope, such as when the Rebel Alliance attacks the Empire’s Death Star battle station. In morality plays, good often triumphs over evil (if not in that particular adventure, at least eventually).

That doesn’t mean that everyone in *Star Wars* is pure good or pure evil — in fact, most people are somewhat grey: mostly good with some evil or selfish traits, or mostly evil, with perhaps a few good traits, just as people in real life are neither purely good or purely evil. Some of the most interesting characters, such as Han Solo and Lando Calrissian, are not pure good, but have elements that make them complex, three-dimensional characters. In *Star Wars*, telling right from wrong is much easier than in our world, and if an action is “right,” taking action against evil is always justified!

• **Epic Storytelling.** The action of *Star Wars* is often larger-than-life. Characters are often fighting to save a planet from destruction, or are taking on criminal syndicates worth millions of credits, rather than fighting small crime rings of only a few criminals.

That doesn’t mean that *every* adventure should feature these awe-inspiring struggles — in fact, if these elements are overused, players become immune to the majesty and sense of wonder of the *Star Wars* universe. However, it is important for players to know that sometime, somehow, they may be the ones who have to save the galaxy — it could happen to them!

• **Atmosphere.** *Star Wars* relies on atmosphere and flavor to make it feel “right.” The players should be interacting with things that are shown in the movies, such as TIE fighters, Droids, smugglers, Wookiees and other easily recognizable *Star Wars* icons.

• **Sense Of Wonder.** *Star Wars* is a universe of mystery, magic and epic fairy tale. It appeals to us on a very strong emotional level. You want to call upon the “sense of wonder.” What is sense of wonder?

Remember the first time you saw *Star Wars*, as your seat rumbled from the deep music and that Imperial Star Destroyer lumbered into view? Remember the first time you saw the Imperial stormtroopers come blasting into the corridor? Remember the first time you saw Darth Vader, clad in his evil battle armor? Remember the first time you saw the cantina scene, with its scores of amazing aliens? Remember how you said to yourself, “Wow! This is great!!!!”?

This is the mood you are trying to recapture!

Brainstorming

It can be hard to come up with a good story. Writers will pull out a blank sheet of paper and stare at it for a long time before any ideas start flowing. Here are some hints for coming up with story ideas.

• **Flesh Out An Element.** Pick an element from the *Star Wars* movies or books. Anything. Then think of a few key adjectives that describe the element — what does it remind you of? Do you feel curiosity? Fear? Wonder? Excitement? Write down lots of key adjectives that help describe the element.

This technique is called *brainstorming*. Write down every-



Allen Nunis

thing you can think of. Then, try to use these words and ideas to come up with a few plot threads that can be built into a story.

Example: Bill thinks of Tusken Raiders. The biggest thing about them is mystery — what is underneath their clothing? Do they have any advanced technology? Where do they live?

Bill remembers that they are aggressive and territorial and very dangerous. They normally attack first and ask questions later.

Then a thought occurs to him. What if the sand people started coming to the settlers and not attacking — what if they came looking for help? Why would they do that? What if there was something even more dangerous out in the wastes of Tatooine? A new predator? Or maybe they have caught a new disease that is killing all of them. They might need help of some kind.

• **Use A Known Element In A New Way.** Take an established *Star Wars* element and put it in a new setting. This is very much a way of getting a “feel” for a setting, but it also is effective in generating ideas. The element might be a starship, or a piece of equipment or a Droid. Or, you may decide to use a known alien species in a different way.

Example: Bill comes up with a really cool visual element — he just imagines seeing a group of TIE fighters flying up a sheer, rough cliff face. The cliff is literally thousands of meters high and is bathed in a bright orange sunset. As the fighters reach the top of the cliff, there is a huge castle, with grand spires and a massive wall ringing it. As the fighters climb higher into the sky, it is shown that the castle is on a huge plateau which is pitted with craters and there is a massive sandstorm creating a gigantic cyclone scores of kilometers away.

This example invokes a certain mood. It suggests the wonder and mystery of the *Star Wars* universe.

• **The Master Character.** The master character is an individual who is the force behind a number of plots. Developing one such character can lead to numerous adventures because the character is trying to do a lot of things at once in order to get an advantage. This character may have one or several objectives, including taking over a planet, eliminating a criminal rival, or killing one of the player characters.

Example: Bill comes up with a character — Venarian. He envisions a character who is subservient to a major crime figure. He then fleshes out the concept — Venarian is a servant of a major crime lord (whom Bill will create later), but he wants to control his own territory. He is secretly siphoning off funds from his employer's activities until he can start his own operation in a distant sector.

What if Venarian decides to cut in on smuggling and the characters are smugglers? They may not come into direct conflict with Venarian, at least at first, but they'll find that almost no one is coming to them for smuggling operations. They'll also be threatened by anonymous goons. And what happens if Venarian develops a few enemies, who come to ask the characters for help ...?

As you can see, a single good character can be the instigator of several excellent adventure ideas, and over time, makes a worthy adversary for the characters.

• **Use Other Stories.** Take plots from other sources — science fiction or fantasy novels, movies or comics. Read other types of fiction, like detective stories, espionage or adventure fiction. Use plots from old movies. And, of course, there is the richest source of ideas imaginable — the real world: our planet's history and current events provide endless story ideas.

Pick a basic plot idea, no matter how simple. Then develop it, adding *Star Wars* elements so that it makes a good adventure.

Example: Bill reads a newspaper, and makes notes about a few current events. He writes down:

- A prince turning on his father and starting a coup
- A major company has invested in a less developed country and is forcing people to work for very low wages.
- A company which is accused of destroying the environment for easy profits.

Then, he tries to add elements to make these story ideas more like *Star Wars*. What if the coup was planet-wide, and during the coup the prince's soldiers steal an Imperial battle cruiser?

What if the company, a galactic megacorp in Bill's story, has simply taken over an entire sector and enslaved the population? What if one of the character's relatives has been enslaved by that company?

You may also want to add familiar elements or characters from the movies or books — what if the company moves in on Tatooine, homeworld of Luke Skywalker? You already know several things about the planet, such as the existence of Mos Eisley spaceport, or the fact that Jabba the Hutt's criminal empire was based there. You can develop this location to make the adventure feel like it could be its own *Star Wars* movie!

• **Talk To Other People.** Ask your players what they want to learn about the *Star Wars* universe. Ask them if they want to fight any particular type of villain or go on a certain kind of adventure. Ask them to come up with the background of their characters — they might suggest something that you had never thought of, and better yet, something that can be worked into an upcoming adventure!

Example: John is talking about the background of his character, Ace. He talks about how Ace first realized that he was a born leader when he led all of the other kids in his town to safety after the Empire attacked it. Bill comes up with a glimmer of an idea — what if one of those kids ended up crossing Ace's path again? Ace might be visiting a new world, when he meets one of his friends, and then the kid is kidnapped by pirates, or something else incredibly coincidental. Ace, being the kind of hero-in-training that he makes himself out to be, would definitely get involved and try to rescue his friend, no matter the danger ...

Planets the *Star Wars* Way

Planets in the *Star Wars* movies, and in the roleplaying game, are not like planets in our universe — or at least it doesn't seem that way. When you design a planet for an adventure, all you really need to think about is how it fits into the adventure. If you want your characters to go to an arctic environment, send them to Hoth. A desert? Tatooine. What about a city adventure? Lianna or Coruscant might work. Forests? Endor or Kashyyyk.

Certainly, it is presumed that Tatooine has other terrain types. All you have to concern yourself with is what the geography is like where the characters will visit.

The point is, when creating a planet for *Star Wars*, it is not necessary for you to have degrees in geology, biology, and astronomy. Just make a planet that "feels" right for your campaign. Sure, you will want to "flesh it out" if your characters spend lots of time there — but you can develop it as you go. Hit the highlights and save the rest for later.

Who Are The Characters?

In *Star Wars: The Roleplaying Game*, players can take any number of roles. They can play almost anyone in the *Star Wars* universe.

Most players will choose to portray Rebel Alliance or New Republic agents. Some, however, will want to play independent smugglers and tramp freighter captains, who are trying to earn a living on their own, daring the galaxy to throw its worst at them.

You must make sure that the adventure is appropriate to the characters — is the plot something that the characters will care about? How do you get the characters involved? Decide what is necessary to motivate them — duty to the Rebel Alliance or the New Republic, the lure of wealth, personal involvement (perhaps a relative of one of the characters is involved), desire for revenge against a villain or rival. As gamemaster, if you make sure that the first scene involves the characters whether they want to be in the middle of the story or not, your job is a little easier — there is no mulling over a job offer; instead, they better get to their ship because *someone* has decided to arrest them or shoot at them or do something else similarly negative.

However, you don't want to make the rewards too great. A character who is offered a million credits to perform their first mission will have a hard time accepting anything less for their second. Make rewards precious and not always available. Sometimes characters go on adventures because they don't have much choice.

Section Two: Fleshing Out The Plot

Now that you've got the core of your story, you can flesh it out to a full-fledged plot. This process requires writing an outline.

First, write down the basic plot idea. Normally, this will already be decided. Then ask yourself a few basic questions about the idea:

Who is the story about? Is it about a villain, or a character that has something happen to him?

What is the story about? Is it galactic in scope, showing a civilization coming to grips with a star going nova? Is the story of a more personal nature, such as about a character coming to grips with anger at a friend or relative? Is the story told on a small scale, such as a simple cargo smuggling run from one system to another? Stories will often have several *whats* to make them interesting.

When does the story happen? Does it occur while the Empire is still in power, or does it happen during the period of the New Republic? Does the background leading into the story take into account thousands of years, such as the decline of an ancient civilization? Or, does the *when* element of the adventure's background not really matter — the Empire is now in orbit around the planet, TIE bombers are making their first runs — what are you going to do about it?

Where is the story taking place? Is the story set in the Core Worlds or the Outer Rim Territories? Does the story move around a lot — are several things happening on several worlds at the same time? Because of the nature of the *Star Wars* universe, characters can and will move to and from several planets in the course of the adventure — that's half the fun!

Why is the story taking place? Why are the people doing what they are? What are the objectives of the villains? In the real world, things happen for a *reason*, and in *Star Wars*, there should be an underlying reason for what's going on.

Once again, brainstorm ideas — think of any number of possible explanations for the plot idea or image, and then start writing down and palying with ideas.

Once you have a firmer idea of what the adventure is about, write down the adventure background — what happened to make the story possible.

Finally, write down an outline of the episodes, which introduce a problem, and somehow advance the plot.

Adventure Background

The *adventure background* is a summary of events that led up to the adventure. Adventure background also includes things like the *Set-Up*. If playing a campaign adventure, elements from the *Set-Up* can be used to introduce or hint at elements that will be used in the adventure.

Example: *Han Solo is being pursued by Jabba the Hutt. The Set-Up would tell the gamemaster to introduce several elements*

When Does This Happen?

Adventures in *Star Wars: The Roleplaying Game* can occur in any time period from the events of the first movie up to and including the New Republic era, following the Battle of Endor.

If adventures are set in the time period of the movies, the Empire is a great villain. The Empire tried to assert absolute control and used any means necessary to maintain order. Characters might also run into criminals, bounty hunters and strange aliens, but most of the time, the true villain was the Empire in all its varied forms, from stormtroopers to corrupt local governments to cargo inspectors.

In the time period after the Battle of Endor, there can be any number of interesting factions, some of whom will be villains, and some of whom can be allies.

The Empire, from the Battle of Endor to the return of Grand Admiral Thrawn (told in *Heir to the Empire*) has slowly lost almost all of the territory it once controlled — now it only rules one quarter of the Known Galaxy, most of it isolated, backwater regions. The Empire is also short on troops and supplies — TIE fighters are no longer regularly sent on suicide missions, and the Empire has conscripted many of its soldiers from whatever planet a ship happens to visit.

The major new force is the New Republic, or what was once the Rebel Alliance. However, the Republic lacks money and weapons, so it is more of an ideal than a reality. The Republic's influence extends only as far its member worlds allow it to — on some planets, the new governments are enlightened and genuinely want peace and prosperity for the galaxy.

On other planets, however, the bureaucrats are the same types of individuals, if not the same individuals themselves, who ruled under the Empire. These people are concerned with personal power and greed — some planets in the Republic are still repressive.

In the New Republic era, there are also many independent planets that remained neutral, waiting to see who will ultimately win the war.

in earlier adventures:

- *Han Solo owes Jabba thousands of credits for dumping a load of spice.*
- *Jabba is an evil crimelord.*
- *Jabba is offering a huge bounty on Solo's head, so every bounty hunter in the galaxy is looking for him.*

Episodes

Star Wars adventures are divided into *episodes*. In each episode, something dramatic and exciting happens — the characters are acting upon what they have learned in earlier episodes, or they learn more information, or find themselves in conflict or in some other way advance the plot.

Each episode has several elements: events, gamemaster characters and setting.

Events

Each story has several *events* that happen to move the plot along. Events are key incidents that make the story happen, and they are the times the characters can most affect the story — in *Star Wars IV: A New Hope*, some of the events were:

- Princess Leia's capture by the Empire.
- The Death Star technical readouts being stored in R2-D2 and sent to Tatooine.
- R2-D2 being sold to Luke Skywalker's uncle, then wandering away in search of Obi-Wan Kenobi.
- The encounter with the Tusken Raiders and Luke's finding of Obi-Wan.
- Alderaan being destroyed.
- Luke, Han and Chewie rescuing Princess Leia and escape from the Death Star.
- Kenobi's battle with Darth Vader.
- Luke deciding to fight in the battle to destroy the Death Star. Han saving Luke from certain death, as Luke fires the shot which destroys the evil space station moments before the Rebel base is destroyed.

There are many other things that happen during the movie — the deaths of Luke's aunt and uncle, and the famous cantina scene for instance — and these events drive the plot along. If they didn't happen, the story would be very different indeed.

The Role Of Events

The first event must involve the characters — how will the characters learn about what is happening, and what will encourage them to get involved?

Each subsequent event develops and fleshes out the story — something new happens to further intrigue the characters, the villains enact the next part of their plan, or something happens because of what happened in prior events.

Some events may be *predestined* — they will always happen because there is nothing that the characters can do about it.

Many events will be *situational* — if the characters take one kind of action, a certain result will occur; if the characters do something different, a different result will happen.

Gamemaster Characters

Gamemaster characters are essential to any adventure. Often, a good adventure centers around the actions of an interesting villain, or a gamemaster character may periodically

show up to advise or help the player characters. Interesting gamemaster characters are like player characters—they have their own motivations, skills, and personalities.

Distinctive Appearance

The easiest way to distinguish one gamemaster character from another is by appearance. A character may be an alien, instead of a Human. Is the character attractive or homely? In good physical shape or sickly? Does the character have any easily noticed tattoos or scars?

Appearance also covers areas such as dress (flashy or poverty-stricken), physical presence (menacing or friendly) or any other distinguishing physical characteristic.

Distinctive Behavior

Behavior is another area which can help distinguish one character from another. Some characters will seem perpetually nervous, while others will always want to be the center of attention. Is the character helpful, or does he get his way by threatening others? Does the character inspire confidence in those around him, or is he feared? Despised? Ridiculed?

Behavior is a good way to summarize the character's personality in both normal and exceptional situations.

Role In an Adventure

What is the character's role in the adventure? Is he supposed to be a constant companion for the characters, providing helpful information? Is he in place to provide comic relief? Is the character supposed to be a main villain or an obstacle to the characters accomplishing their objectives? Is the character there to set the tone and mood?

Some characters can serve many roles—they can be both humorous and helpful (like the Ewoks in the *Star Wars* movies) or deadly and threatening (like Boba Fett), or they may act almost without the players' knowledge (like Lobot on Cloud City).

Objectives

Gamemaster characters are real personalities—like the characters, and real people, they will have desires and goals. If the characters want something from them, they will want something in return. The characters may want money, favors, or may simply want to prevent the player characters from succeeding at their mission.

As gamemaster, deciding interesting objectives for characters can help make a character unusual—for example, what if a character simply says, "You owe me one." for a favor instead of asking for credits. This character can then be used later to provide an adventure complication.

Interesting Background

Gamemaster characters can be made very interesting by giving them a complicated and colorful background—such a background will often suggest personality traits that also make the character distinctive. Characters with complicated backgrounds will be mysterious and intriguing to the players. For example, Darth Vader is interesting because there is such a sense of mystery about him—how did he go from Anakin Skywalker, Jedi Knight, to Darth Vader, Dark Lord of the Sith?

Assigning Skills And Special Abilities

Once you have come up with the character's concept, you should decide upon his game statistics. Most of the time, it will be sufficient to flesh out a character's attributes and major

skills, although very important characters will require a little more work.

When it comes to assigning skills and attributes, use these guidelines below:

- 1D — Below Human average for an attribute.
- 2D — Human average for an attribute and many skills.
- 3D — Average level of training for a Human.
- 4D — Professional level of training for a Human.
- 5D — Above average expertise.
- 6D — Considered about the best in a city or geographic area. 1 in 100,000 people will have training to this skill level.
- 7D — Among the best on a continent. About 1 in 10,000,000 people will have training to this skill level.
- 8D — Among the best on a planet. About 1 in 100,000,000 people will have training to this skill level.
- 9D — One of the best for several systems in the immediate area. About 1 in a billion people have a skill at this level.
- 10D — One of the best in a sector.
- 12D — One of the best in a region.
- 14D+ — Among the best in the galaxy.

Special Abilities

Many characters will have special abilities, such as Jedi abilities and alien abilities. Assign these as seem reasonable for the character. Remember that Force skills and powers are very rare in the galaxy—the Emperor hunted down as many Force-users as he could, and while he didn't kill them all, he did eliminate most of the powerful and well-known Jedi. It is known that he had several agents who used Jedi abilities, the most famous of them being Darth Vader.

Character And Force Points

Cannon-fodder villains, such as Imperial army troops, henchmen, and stormtroopers typically have no Character Points or Force Points.

Minor villains, whose survival isn't dependent upon the adventure's plot (for example, Greedo in the first movie) may have 1-3 Character Points and probably have no Force Points.

Continuing villains, such as those who may be used for several adventures or who are subordinate to the main villain may have 4-10 Character Points, and at the gamemaster's discretion, might have a Force Point or two (Boba Fett).

Major villains who might be used over the course of a campaign and are integral to an adventure, such as Darth Vader or the Emperor, will have at least 11 Character Points

Name:	_____
Species:	_____
Appearance:	_____
Behavior:	_____
Role:	_____
Objectives:	_____
Stats:	_____
DEXTERITY	___ D
KNOWLEDGE	___ D
MECHANICAL	___ D
PERCEPTION	___ D
STRENGTH	___ D
TECHNICAL	___ D
Skills:	_____
Special Abilities:	_____
Force Points:	_____
Character Points:	_____

(some characters will have well over 50 Character Points) and many will have at least three Force Points — if the characters are Force sensitive, they will undoubtedly have more.

Do not be afraid to “disguise” your villains every once in a while — when your players are experienced, this is especially important. Instead of putting your major villain right out there where everyone can see (and perhaps shoot at) him, make the villain more mysterious. What if your characters *think*, through an entire series of adventures, that the villain causing all their problems is a crimelord named Kruus Toran, but, when they finally confront Toran, they find out *he* was actually being manipulated by someone else even *more* powerful — like another crimelord, an Imperial Grand Moff, or someone else?

The Quick Write-Up

For major villains, you might want to use a normal character sheet to write up the character. For less important characters, you may want to summarize them by using the quick method and form shown on the previous page.

Setting

Setting is what sets *Star Wars* apart from all other adventure games: Droids, exotic planets, strange aliens, and fantastic starships make *Star Wars* feel different than other game situations.

When designing *Star Wars* adventures, you should be sure to include trappings that remind characters of the movies so that they know they are sharing this imaginary universe.

Locations

Locations are the planets, cities, buildings, natural wonders and other areas that serve as the backdrop for an episode. Some episodes, if they involve chases or travel, will have several locations.

It is a good idea to have the characters travel to at least one alien planet per adventure, and if you can work in a little planet-hopping, going to three or more planets, so much the better. This gives the characters the sense of mobility important to the *Star Wars* universe.

When designing planets, remember that the galactic civilization has used technology to master its environment. You already know about giant flying cities, huge space stations, cities that move about planets on walkers, and cities built in giant trees — add other logical extensions of these technologies. The Empire can build starships countless kilometers long, and each alien species has its own unique architecture and ideas of design.

When describing scenes, be sure to describe all of the strange sights that will confront the characters — when they walk into a bar, they will see aliens of every description, from humanoids to insectoids to amorphous gas clouds. They will see spaceships that look like they were organically grown. They will see unusual weapons that might shoot liquid strangle nets or sonic “beams.” In *Star Wars*, almost anything can be made to fit — it’s a *huge* galaxy, with millions of settled planets. Use your imagination.

But make sure to keep your descriptions to the point and as succinct as possible. For example, imagine describing to your players the cantina in Mos Eisley, featured in *Star Wars*. You would want to describe just enough to give the players the “feel” of the cantina, but you don’t want to sit there and make a list of all the aliens in the place, a list of all the drinks being served, and all the other details. Keep your descriptions colorful, but concise.

Section Three: Translating Stories Into Game Terms

Do the characters have access to the appropriate tools to help them solve the problems of the game? If you are designing an adventure where the characters will have to bust into an Imperial detention block, do they have explosives? Or do they have other tools — like Imperial uniforms or passes? How are they able to accomplish their mission?

You have to decide what skills will be necessary for the characters to succeed at the adventure, and then figure out if they have the right skill levels, or how they can find someone to help them in those vital areas they are lacking. As gamemaster, you might also want to change your ideas so that the characters will stand a more reasonable chance of being successful. If you want to run an adventure that includes a big X-wing battle, most of your characters should have the skills necessary to fly X-wings.

Tools

Make notes regarding the game value of any tools that the characters will be using. If they are being given equipment by the Rebel Alliance, or are purchasing it, you should at least have a write-up of what the equipment does to give to the players so they know how to use it.

If you are inventing new equipment, you should also write up a description of it and an explanation of its use.

Remember, players may come up with alternate solutions for the problems you present — or they may come up with nothing at all, even though you know they have all the right tools. Help them along, but don’t play their characters for them. Winning *and* losing is part of the game.

Final Preparation

You have to make sure that you have included things for the players to “play” with.

Scripts

Adventure scripts are great to get them into the story. An adventure script should start with some action — the characters are typically in hot water already. A script should also explain how the characters got into the situation they found themselves, and discuss any really important information pertaining to the adventure.

Handouts

Handouts are a great way of telling players, “What you know about <subject>” without having to describe everything to them. Handouts often take the form of computer files on certain subjects.

Maps

Maps are helpful to give players an idea of what the scene looks like. You should prepare maps for the players to use to figure out where they are going. They will want maps of planets, which should be very general, listing the most important points of interest. They will also want to see maps of any place where they will get involved in a big fight — during combat they will ask “Where are we? Where are they? Where can we go to escape? What can we hide behind? How do we get back to our ship?” and other questions of this nature. Maps give the players a concrete idea of how things are set-up; relying on verbal description tends to cause arguments.

Drawings

If you are an artist, or if one of your players is an artist, you can make sketches and drawings of any aliens, starships or other neat things that the players will encounter — even rough ones help considerably. If not, you can always show them art or photos from any of the *Star Wars*-related materials. A picture is worth a thousand words.

Props

Players love to have physical things to touch and play with. Instead of describing a mystic artifact, if you can make one out of paper maché to give to them, they will be that much more interested in the device. Props take a lot of work sometimes, but they are always worthwhile.

2.3 Running Adventures

Whether running published *Star Wars* adventures, or designing your own adventures, the principles of making a good story an exciting adventure remain the same.

Preparing To Run

When you want to gamemaster a *Star Wars* adventure, there are a few things you have to do to prepare.

- Read the adventure. You need to be familiar with the basic story and how the events in it are supposed to happen. You should be familiar with how the plans of the gamemaster characters and the various events work together to tell a good story so that if the players do something unexpected you can help move the story along.
- Make photocopies of everything that you need. Players will need copies of some maps — you might want to draw your own based on the maps in the adventure, especially if they contain information that the players shouldn't know. Make photocopies of any player handouts, such as descriptions of planets or documents that the characters will find during the adventure. Make one copy of the starting adventure script for every player.

Using Published Adventures

Writing and running your own adventures is a lot of fun — you get to use your own unique interpretation of the *Star Wars* universe, and you are able to custom-design adventures that match the moods and tastes of yourself and your players. However, you might also want to consider picking up a published adventure or two for the following reasons:

- A published adventure often has good insights into how to handle a particularly difficult situation.
- Published adventures show you how to run *Star Wars*; in this book we've told you *what* to use — tone, setting, description, and action — adventures show you *how* to use these elements.
- They're great time savers. The designers have done most of the work for you. All you have to do is read through the adventure, make a few notes if you feel the need, and have your friends come over. Designing your own adventures takes a lot of time and effort.
- Several heads are better than one. Adventures have the ideas of designers, editors and playtesters, giving a lot of sources for new ideas and twists. Even if you don't use the adventure as it's written, you might want to use a planet or starship or new alien species in one of your own adventures.

Getting Started

If the players are new, or people are playing new characters, you have to introduce the new characters. As gamemaster you should explain how all of the characters got together, and then have each player introduce his or her character.

Player introductions should be short and simple — give a character's name, his appearance, how he acts, and anything else that other characters would notice on first meeting. *Do not* contradict a player if he lies about his character (unless his lie is obvious — "I'm a Wookiee;" "No, you're an Ewok"); he may be just playing his character. A bounty hunter in the company of Wookiees, Rebels, Smugglers, or other fugitives may not want everyone to know what he is right off. Just make a note for later.

The Script

Give each player a copy of the script and assign parts. A script gets the players immediately into the spirit of the adventure — a script tells them the situation, describes what's happening, and normally puts the characters into the middle of a conflict right off the bat — all of the ingredients for a fun adventure!

In Media Res

Latin for "in the middle of things," this technique gets the characters into the action. Lots of gamemasters have a tendency to start adventures where the first thing the players say is, "What do we do now?" With an *in media res* start, the characters are in the middle of the story when the adventure begins.

As an example, *Star Wars IV: A New Hope* begins with Leia trying to get away from an Imperial Star Destroyer. She is captured in the first scene, amidst a deadly battle over the desert planet Tatooine. Many gamemasters would want to start the story with Leia planning the theft of the technical plans to the Death Star, but by starting in the middle of the action, after Leia has already taken the plans, the story starts off with an action scene and gets faster every minute.

This technique is great for moving the players in the right direction. Often they don't have much of a choice — the script



John Paul Lona

Slow Down A Little

Every aspect of the discussion of running *Star Wars* has suggested that it is the gamemaster's job to keep things moving fast. Now it's time to advise you to slow down a little ...

You may be thinking that this is contradictory, and in a way it is, but it is important to remind you not to go overboard on any one aspect of gamemastering.

Star Wars is clearly an action and adventure game — characters are fighting, flying starships, risking great danger and all of the other things that make the movies exciting. However, characters and players *do* need a few seconds to stop and think about what they are going to do, or they may want to take their time to interact with interesting characters.

Gamemasters are advised to keep things fast so that the players don't get bored. They want things to do — places to explore, people to meet, obstacles to overcome. On the other hand, if the players are clearly enjoying themselves when roleplaying a cantina scene, indulge them. Give them some interesting characters to meet and some fun encounters to keep them entertained. As soon as the players start to show signs of boredom, it's time to kick the story back into gear, but if the players are content to spend a whole night playing out their misadventures in a dingy spaceport, give them that chance ...

starts them off by having the villains shooting at them, or has them start in the middle of a chase, or some other action-packed activity where the characters, and players, don't have the chance to get bored.

Keeping The Action Fast

Sometimes the game's action will slow down for any number of reasons. The players may simply not know what to do, or they may be being so cautious that they aren't *doing* anything but are spending a lot of time doing it. Sometimes the players begin arguing over who gets to do what or who can carry the new toy that they discovered during their adventures. Sometimes the players are simply overwhelmed by all of the choices you've given them, and they are hoping you'll give them a sense of direction. No matter what the cause, it's important to keep the story rolling along.

What do you do?

Use one of the tactics below. The approach varies, but all of them accomplish the same thing — forcing the players to do something: take the initiative, react to a dangerous situation, or somehow advance the plot.

The Bad Guys Arrive

Villains or "heavies," whether mercenaries, the Empire, nasty aliens or someone else, show up on the scene. Having the villains arrive doesn't necessarily mean combat — they may want to negotiate a deal with the characters, threaten them, intimidate or harass them. The encounter may be purely by accident — the characters and the villains "just happen" to run into each other, and both groups are surprised and don't quite know what to do at first.

Use Clues

The players will make assumptions, but most of the time they will only act on what they know. If the players don't know enough, they won't know which course of action to take, so you can drop a new hint to them — they may meet a gamemaster character who gives them a suggestion, or they simply uncover a new clue that leads them along the path of discovery.

Other times, the players may have too many clues or may be acting based on false information or assumptions. In this situation, the players have allowed their confusion to paralyze them. In this case, you may want to introduce a situation which disproves some of the false clues or gets the players focused on the major events, so they can choose a course of action.

A Change In The Environment

This is any sudden event which *forces* the players to act — a ship suffers an accident while in hyperspace, an earthquake strikes, a sudden storm starts. This kind of situation, much like using a combat scene, gets the players moving along, hopefully in the right direction.

Time Is Passing

The players will often be in adventures where time is of the essence — for example, if the characters don't get the secret plans to the Rebel base within three days, the base will be destroyed. If the players are having their characters waste time, you may want to use a storytelling technique to convince them to get going.

The Force

Force-sensitive characters can always feel a disturbance in the Force if you need to "steer" them.

Cut-Aways

Cut-aways are scenes that the gamemaster describes to the players even though there is no way that their characters would know what is going on.

An example of this occurs in *Return of the Jedi*, which opens with Darth Vader landing on the second Death Star. There is no way that the players' characters would know that a new Death Star is under construction, but you can be sure that if you opened an adventure with this kind of scene the players would be *really* interested in the night's adventure ...

Cut-aways should whet the players' appetites. Pique their curiosity. Entice them. Tell them just enough to get them interested — and leave them hanging. Don't give away the whole plot. Instead, use cut-aways to get the players' interest and keep them focused. If you need to explain how they know the information in the cut-away: fudge. Maybe a Force-sensitive character is getting a "feeling" of unusual clarity. Perhaps spies saw the action and reported it. Or just say, "It's just part of the story."

Don't Use Too Much Detail

As gamemaster, you use description and narration to help tell the story and set the tone. However, you should be warned not to give the players so much information that they get lost in the detail.

Example: *"As soon as you open the landing ramp, the stench is overwhelming. Sure, the sensors told you this was a Type I atmosphere, breathable without any assistance, but they didn't tell you it would make you nauseous. From the light cast out by the landing beacons, you can see the jungle clearing, probably 50 meters across. In the distance, the trees are swaying softly to a whistling, almost moaning, wind. You see lots of movement in the trees, but it is more shadow than substance. Something out there is watching this strange new arrival to this world."*

Here, this paragraph sets the mood and tone — the players are nervous, and they should feel a sense of the unknown with a tinge of foreboding. Still, you haven't given them a lot of

information — they have just enough to want to explore a little, but not so much that they don't know where to begin.

The same suggestion applies to using the rules. If you can't remember every single modifier, fudge a little and come up with what you think are fair difficulty numbers, have the players roll their dice, and get going. Don't spend several minutes looking for an obscure rule when you can describe things, make up a modifier on the fly, and get the game moving again.

Using Cinematic Techniques

Star Wars is greatly enhanced if you use cinematic storytelling techniques. Cut-aways are but one example of this approach.

Establishing Shots: A basic scene which gives a long-distance overview of the situation. An example of an establishing shot is in *Star Wars* when we first see the Droids wandering away from the escape pod. First you see two Droids, and an escape pod back a few meters. There is desert around them. The camera pulls back, back, back, back to show nothing but miles of endless desolation. In just a few seconds, the establishing shot has told us that the Droids are on their own in a hostile, barren environment.

Point-of-View: Do a scene from the point-of-view of a specific character. You are seeing the scene through the character's eyes. This kind of technique is especially useful if the characters are downloading a Droid's visual memory — they will see what the Droid's photoreceptors saw on whatever screens they are monitoring.

Maintaining Direction

Players will always do something unexpected. Many times you will find that they want to do things that you haven't even thought of, and this direction takes them directly away from the adventure's story.

Wing it. Improvise.

For the time being, go in the direction that the players want to go. Start making things up off the top of your head, throwing as much color and flash around as you can. If you need to take a break to figure out how to get the players back into the story, ask for a few minutes to get your thoughts together.

Being able to improvise is very important for one reason — the players have to have the *illusion of free will*. They have to believe that they can choose their own path, instead of being forced to do exactly what the gamemaster wants them to do — this is a game, and in games, players get to make choices about their actions. Players *hate* being forced to do something!

The players also want to pretend that this is a real universe: they can't feel that if they look the wrong way they will see a stage crew scurrying about and actors rehearsing their lines. Like an amusement park, roleplaying games are about pretending that this imaginary place is real, and improvisation is necessary to maintain this illusion.

On the other hand, you are always free to throw complications at the players. If they have chosen to go in an unexpected direction, you can throw a gamemaster character or event at them that gets them back to the story in a roundabout fashion. As long as you make the final choice up to the players and they don't get upset about being "herded along," this kind of "behind-the-scenes" manipulation is acceptable.

Tell A Story

Star Wars is a story game: there are plots, and characters mature. There is a sense of something happening. When you run *Star Wars*, you should be telling a story. There are several

The Campaign

Roleplaying games have two major forms: sessions and campaigns.

A session is when you and your friends get together to play once in a while. You may be playing the same characters, but there is nothing linking all of the adventures together — they are more like episodes from a television series, where what happens in one adventure doesn't really impact upon the others.

A more detailed, and often more exciting, form of gaming is called a *campaign*. In a campaign, the players will play the same character each time, and the adventures are often linked by a theme, or the adventure may be much longer than normal, being dragged out over the course of several sessions instead of one or two. Campaigns are interesting because it allows the characters, both those played by the players and the gamemaster characters, to develop and mature. Their personalities evolve. The gamemaster can also use the same settings, or tie adventures together. This is much harder to do in an isolated *session* form of gaming.

tips to keep things appropriately dramatic.

- **Avoid Anti-Climax.** In general, it's a bad idea to kill off all of the characters, and this includes major villains, at the beginning of the story. Confrontations should be dramatic and exciting, and that requires time to get to know the personality of the characters and the nature of the conflict. This doesn't mean that characters should never die in the middle of a story — there should always be a sense of danger for the characters. Just don't kill them frequently.

- **Fudge The Rules.** Really. This can't be emphasized enough. If the rules are getting in the way of the story you want to tell, make a judgment call, roll the dice and get on with the story. If you want to have a great chase scene, and the chase rules are too complex for you to deal with right now, just skip over them and use what "feels" right. Rules are tools to be used by you when you want them — they don't dictate to you how you must do things.

- **Failure Is Good.** The characters are the stars of their own *Star Wars* movies, and even if they are independent smugglers, they are heroic more often than not. That doesn't mean that they automatically get their way. Look at *The Empire Strikes Back* — Luke, Leia and Han are being battered and defeated at every turn. They "get away" at the end — except for Han — but they didn't "win" anything. Unless they are willing to redefine victory.

Sometimes characters need to fail. If they roll poorly, or are simply outclassed, or most importantly, if the players play poorly, their characters will lose.

On the other hand, with each defeat, the characters (and players) should learn something. They may learn a better way to approach a situation, or they may stumble upon a tool or gadget that will help them in the future. And, ultimately, good does triumph over evil. It should take perseverance and dedication, but good does win in the end.

Tone

When running *Star Wars*, it's important to use the universe in context. As indicated before, use aliens, Droids and other

appropriate equipment to get across the right feel.

It's also important to remember that it's a big galaxy. *BIG!* There are *millions* of stars. The Empire has over 25,000 Imperial Star Destroyers. There are quadrillions of beings. Make use of this big a setting.

The *Star Wars* universe is also one of majestic history and epic stories. This civilization has been around for over 20,000 years (actually, if you include warlords like Xim the Despot, a lot longer than that). There is plenty of room for lost ruins, ancient artifacts, heroic myths. This is also a modern galaxy of huge corporate conglomerates and planets with billions of people.

In short, if you want to tell any kind of story, somewhere in the *Star Wars* galaxy, there is room for it! Have fun!

Ending On A Satisfactory Note

In talking about running *Star Wars*, it's vital to point out that you should always quit with the players wanting more. Give them an exciting conclusion, but leave a few loose ends — the big villain may have escaped, or someone else shows up just as soon as the characters think they've earned a breather.

Some gamemasters like to leave the adventure in the middle of a cliffhanger. Something like, "The ship's sensors are sounding off and computerized voices are telling you to find the nearest escape pod because the ship's hull is certain to rupture soon. And ... that's it until next week."

Your players may want to kill you the first time you do this, but it will certainly keep them coming back for more.

When you resolve a major plot line, it's important to make sure that you've hinted at future stories. The characters may have "just met" someone during the course of their adventures, and as they are finishing one story, they are approached by this character and offered a job, leading right into a new adventure for the next time you play.

Rewards

Make sure that what the characters receive for their actions matches what they went through during the adventure.

Characters may be awarded money, equipment and weapons for their activities. They may also make contacts with important gamemaster characters — they may make friends with someone who can save their skins in a future adventure.

Characters also receive Force Points and Character Points for their actions. Characters receive additional Force Points as explained under "Force Points" in Section 7.2.

Characters also receive Character Points at the end of adventures, which can be used to increase their skills or be saved for later adventures.

As a general rule, a character should receive between three and 15 Character Points for each adventure. The award depends upon several factors:

- **How Well The Characters (and Players) Did.** This is a reward for how the group did as a whole. If the players solved puzzles, came up with great solutions, and made sure that everyone had fun, give them **six to eight** Character Points; if the players did very poorly, they should only receive **three or four** Character Points.

- **How Well Each Individual Player Did.** If certain players were exceptional — very clever and went out of their way to make the game fun, give the player an extra **two or three** Character Points — never to exceed 15 total for any character.

- **Whether They Cooperated.** If the players worked well as a

team, they should get **two to four** extra Character Points. If they did nothing but argue (as players, not as characters; characters traditionally hassle each other during the game), they shouldn't receive points for working together.

- **Did They Play In Character?** If a player roleplayed his character well, give him **three or four** Character Points. If the player didn't play the character correctly — such as having a Jedi commit evil at every chance — don't give him any points for roleplaying.

- **Did All Of You Have Fun?** If all of you (yes, this includes the gamemaster) had a good time and playing and running was a lot of fun, give the players as many as **three or four** Character Points as a way of saying, "Good game." If players were difficult and never tried to get into the spirit of things, don't give them these bonus points.

- **Adventure Length.** Adventures can have greatly varying length. These award guidelines are for an average adventure spanning two nights of gaming, or four or five fairly long episodes. If an adventure is going to be run over several sessions, the gamemaster may want to give partial awards *during* the adventure so the players don't go too long without getting anything to show for their efforts, and the final Character

Point awards should be correspondingly increased to reflect the length of the adventure; if playing one or two episode quick adventures, the Character Point awards should be lower as well.

No adventure should award any character more than 15 Character Points at one time. If you think this is going to happen, then award some of the points *during* the adventure. You might even give them a way to spend them on skills or attributes during the adventure. In *The Empire Strikes Back*, part of the adventure has Luke learning Jedi skills from Yoda, and Han, Leia, Chewbacca and C-3PO working on the *Falcon*. They all have a chance to use the points they earned during the Hoth battle and the escape from the Empire.

Other Rewards

Other Rewards, such as cash, equipment, or other material things, are given at your discretion. Again, try not to be too lavish in giving out "stuff" — your characters need something to work for later. In the movies, rewards of Friendship, Honor, and Camaraderie were more important than money or equipment. Of course, a cash advance now and then doesn't hurt ...

2.4 Adventure Hooks

This chapter provides many adventure hooks which can be developed into full-fledged adventures. While they require detailed work, such as the preparation of player hand-outs, scripts, and gamemaster character stats, the hardest part — the creation of a good plot — is already done.

Money Troubles

This is a beginning adventure for *Star Wars: The Roleplaying Game*. Begin this adventure by having each player choose a character template — someone must pick the Smuggler template. This adventure can be used with anywhere from two to six players and should be completed with two to three hours of play.

Once everyone has selected characters, have them read their parts in the adventure script.

Episode One: Shootout At The Spaceport

The characters find themselves pinned in the center of a small spaceport town with a group of bounty hunters determined to capture them. There are as many bounty hunters as characters, each with the following stats.

Bounty Hunter

DEXTERITY 4D

Blaster 6D, dodge 6D, melee 4D+2

KNOWLEDGE 2D+2

Streetwise 3D

MECHANICAL 2D+2

Astrogation 3D, starship gunnery 3D, space transports 3D

PERCEPTION 3D

Bargain 4D, con 4D, intimidation 4D, search 4D

STRENGTH 3D+2

TECHNICAL 2D

Force-sensitive: No

Force Points: 0

Character Points: 5

Equipment: Jet pack (burst lasts one move and flies 100 meters horizontally or 30 meters vertically; has 10 bursts), protective vest (+2 to torso front and back to *Strength* resist damage), blaster pistol (4D damage), blaster rifle (5D damage), knife (STR+1D damage)

Physical Description: Rough-looking and dangerous, these bounty hunters mean business.

Objectives: To capture the characters (dead or alive) and return them to the loanshark that loaned the smuggler money for his ship.

The characters should begin only about a block from their starship, and the chase should be staged like a scene from an action-adventure movie — the characters sprint down a typical city block, while the bounty hunters use their jet packs to keep within range of the characters. They can duck behind crates and around corners for cover, while repulsorlift vehicles — landspeeders and speeder bikes — fly around on the city streets.

Some encounters you can throw into the chase to spice things up include:

- The local police show up (use standard Imperial army troops stats) — do they get involved? Do they try to capture the characters? The bounty hunters? Both? Do they simply stand around and enjoy the show?

- A small child wanders into the street and could quite easily be killed. One of the characters has to run to the rescue.

- A vehicle is hit by a stray blaster bolt and veers out of control — straight at the character. Have him make a Moderate *running* roll to scoot out of the way.

Hints On The Battle

During the combat, all of the characters should survive this initial battle, but they should be forced to flee to their starship.

Battle In Space

The characters board their freighter, and blast into space, hoping to jump to a new system and escape from the bounty hunters. They will be pursued by the bounty hunters in their own ship.

If the players want to jump to hyperspace, suggest to them that they jump to Issagra system: the duration for the trip is 12 hours and the *astrogation* difficulty is Moderate.

If the players stand and fight, use the following stats for the bounty hunters' ship.

Heroc's Slayer

Craft: Modified YT-1300 Transport

Type: Modified light freighter

Scale: Starfighter

Length: 27.3 meters

Skill: Space transports: YT-1300 transports

Crew: 1 to 3 (can coordinate)

Passengers: 5

Cargo Capacity: 25 metric tons; 10 cubic meters

Consumables: 3 weeks

Hyperdrive Multiplier: x1.5

Hyperdrive Backup: x15

Nav Computer: Yes

Maneuverability: 1D

Space: 5

Atmosphere: 295; 850 kmh

Hull: 3D+2

Shields: 2D

Sensors:

Passive: 20/1D

Scan: 40/3D

Search: 50/4D

Focus: 4/3D

Weapons:

One Triple Laser Cannon

Fire Arc: Turret

Crew: 1

Skill: Starship gunnery

Fire Control: 1D+1

Space Range: 1-3/12/25

Atmosphere Range: 100-300m/1.2km/2.5km

Damage: 4D

Episode Two: Refuge

The characters arrive in Issagra, whose main location is a huge space station devoted to gambling and trade: it is over three kilometers long and houses hundreds of small and large freighters and tens of thousands of visitors at a time. The characters should get swept away in the grandeur of the place — imagine this place as “Las Vegas in space” but much bigger, and much more exotic. They should meet many new aliens and interesting characters; contraband goods are for sale in every nook and cranny; organized crime is lurking in the background.

Some sample roleplaying scenes that can be run:

- Gambling in a casino; while there, the characters meet a wealthy Rodian (same species as Greedo from the first movie) named Garoush. He takes a great interest in them; if they mention the bounty hunters, he will offer to bail them out — if they promise to undertake a mission for him in the future.
- A love interest — one of the characters meets a very attractive person of the opposite sex who takes an interest in them. This person may get caught up in the plot — when the bounty hunters show up, they may take him/her hostage in order to force the characters to cooperate.
- The characters get offered a well-paying smuggling run — running weapons to a group of New Republic troops in Imperial space, or smuggling illegal holo-vids to a distant trade world. Is the deal on the level, or are the characters being set up?

The Bounty Hunters Return

After the characters have had a while to rest and begin to think that they got away, the bounty hunters (either the original ones or a new group but hired by the same loanshark) show up hoping to capture them.

The characters have several options — do they want to slug it out on the space station (possibly in a hallway, docking bay, casino, lounge or any number of other locations). They might want to take Garoush up on his offer, and simply pay off the bounty hunters. They might also want to accept the smuggling run and hope for the best.

Springboard To Adventure

These two simple episodes can lead to numerous other misadventures, possibly even a full-fledged campaign. Do the bounty hunters follow the characters or does the loanshark hire more and better skilled bounty hunters to track them down? Can the characters make enough money to pay off the

“Money Troubles” Adventure Script

To the gamemaster: Assign each player a part in the script; if there are fewer than six players, assign players extra parts. Whoever is playing the Smuggler template must be “1st Player.”

Each player should read aloud their parts below.

Gamemaster: You have just delivered a cargo of Gervi fruits to the isolated agricultural planet of Fether. While wandering around the dusty streets of the small farm town, you find yourselves the target of a sneak attack — laser bolts flashed out from a building, and you all just barely managed to get behind some crates before being killed by the shots.

1st Player: What's going on here?

2nd Player: I don't know — okay, who's got someone mad at them? Raise your hands.

(Every player should raise their hand)

Gamemaster: As everyone raises their hand, another barrage of blaster bolts strikes the crates. One of the crates bursts into flame.

3rd Player: Well, that was a lot of help. What do we do now?

Gamemaster: You hear a mechanically-enhanced voice from the roof of the building. (Cup your hands around your mouth to simulate the voice.) “Okay, you slimy smuggler. You can come out now. We've been sent to get the money you owe on the ship.”

4th Player: Bounty hunters — we've got bounty hunters after us?

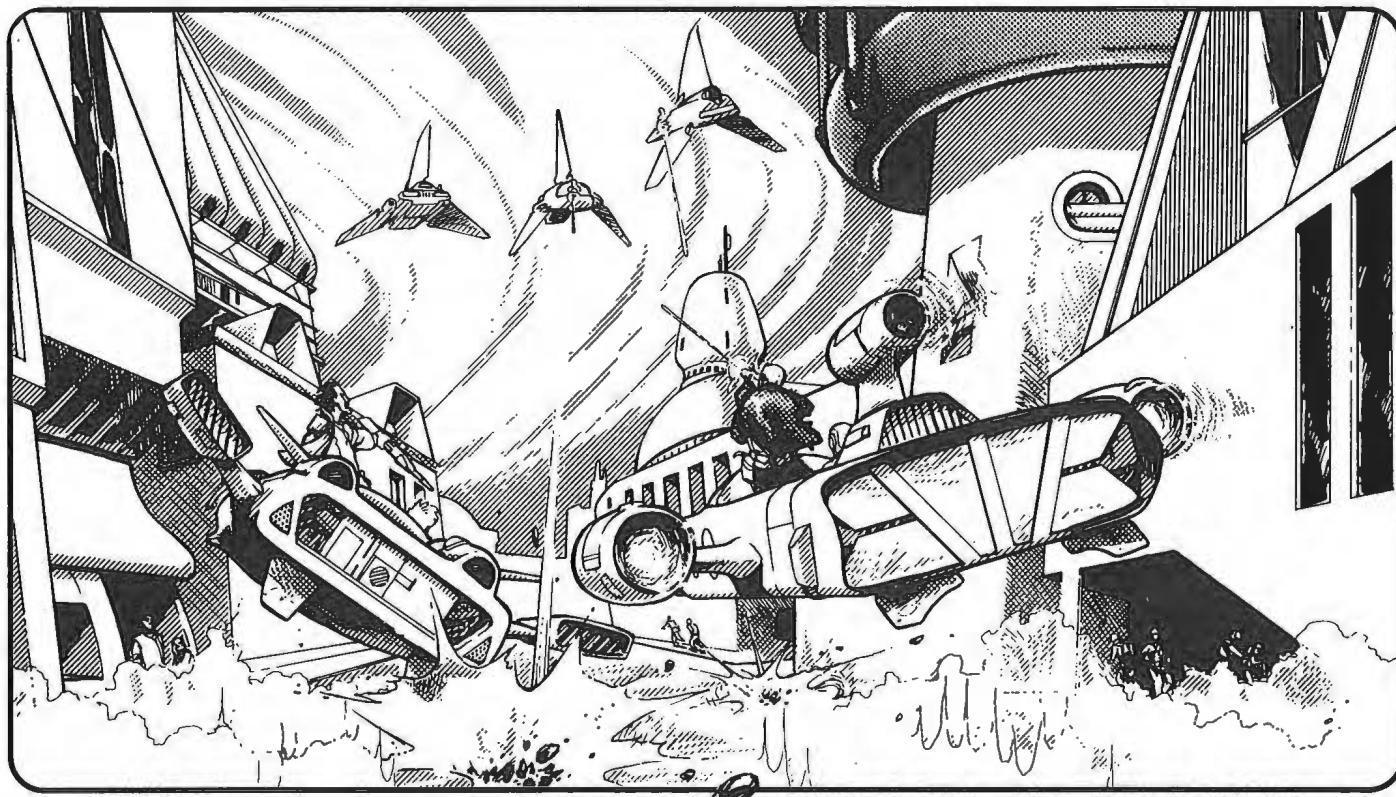
5th Player: How many payments have you missed on your ship?

1st Player: A ... few.

6th Player: How many is a few? How much is past due on the ship?

1st Player: With interest, about a hundred ... thousand.

2nd Player: I've got a bad feeling about this.



Mike Vliardi

loanshark? Does the love interest adventure with the characters? Is Garoush trustworthy and what does he want the characters to do for him?

These and many other questions are there for you to flesh out for your own adventures. You've seen the basics of adventure design here — now try it yourself!

Dark Temptation

"This bazaar is great. I've never been on an Ithorian herdship before ... look at everything here!"

"Stop. There's something not right here."

"What is it this time? Another disturbance in the Force — you know, this 'Force' does nothing but cause trouble for us."

"That sculpture — the one made out of the colored crystals. It's strong in the Dark Side. Excuse me, where did you get that?"

"I've got a bad feeling about this ..."

Adventure Background

This adventure requires a Jedi or Force-sensitive character. The characters are wandering through a bazaar when the Jedi sees a sculpture or unusual crystal formation and feels a *disturbance* in the Force. This leads the Jedi and his friends into an ancient trap.

Episodes

Episode One. The Jedi character encounters a rock, crystal or sculpture that gives him feelings of dread and evil. The item is causing a distinct disturbance in the Force, and it is filled with the Dark Side of the Force. Asking where the object came from, the characters hear of a distant world out in the Outer Rim Territories or some other isolated region of space. The characters set out to the region with the crystal, presumably to destroy it.

Episode Two: The characters are waylaid by pirates, forcing

their ship out of hyperspace. When the pirates board, the Jedi character feels hate and fear — the Dark Side — overwhelm him. Before he even realizes it, he lashes out with the Force, stopping the pirates — dead. Obviously, the rock/crystal has something to do with this.

Episode Three: The characters land on the strange world. For feel and atmosphere, it can be dark and foreboding, like a dank forest planet, possibly with very dangerous predators. The characters encounter a small village of primitive locals, who flee in terror at the sight of the Jedi's robes or lightsaber (if he has those things), or if he uses the Force in their presence, they are similarly terrified. All they hear is the aliens saying (in their own language) "The temple ... the temple ... the temple ..."

Episode Four: The characters learn that there is an ancient temple in the mountains, a few hours walk (only a few minutes flight, but there aren't any convenient clearings nearby for the ship to land). When the characters investigate the temple, they will see that it dates back to the Old Republic era, going back nearly 4,000 years, and it is obviously alien in design. As the characters investigate, a Human approaches the Jedi, claiming to be a Jedi Master; the Jedi feels an immense surge from the Dark Side, but cannot tell whether it is from the person or the temple.

Episode Five: The characters slowly start to figure out what is going on. This is a trap — the Human is one of the Emperor's Jedi Hunters, who lures young Jedi to the area and kills them, or enslaves them, converting them to the Dark Side. He is, in fact, trying to convert the Jedi character while his minions, hired guns from nearby systems, are coming in on their own ships to capture the other characters and their starship.

For Only 10,000 Credits ...

"I tell you, son, this ship is a great bargain. I only want 10,000 credits. She's not much, but this class o' ship is a tinkerer's

dream. You can do anything to them and they'll keep running."

"I know, I know. I've heard this line before, trust me. Actually, it looks a little beat up. Look at that hull plating — scorch marks everywhere. You sure that this was only used for simple cargo hauling?"

"I swear on a stack of cred chips, speaking of which, how about ninety-five hundred and I'll throw in a complimentary refurbishment and hyperdrive motivator adjustment?"

"You drive a hard bargain. I'll take it."

Adventure Background

The characters have bought their very own starship (or bought it for someone else). Unfortunately, they got saddled with a defective sublight drive and a ... *touchy* hyperdrive. Sometimes you just can't win.

Episodes

Episode One. This adventure begins aboard the ship on its maiden voyage. They are taking it to their local base of operations, or delivering it wherever the purchaser asks. Or so they think.

Suddenly, the hyperspace alarms go off, and the ship drops out of hyperspace with a sudden lurch ... with a planet looming directly in front of them. It turns out that the hyperdrive threw them a good bit off course, and the rough entry ripped away some of that hull plating. The characters will have to bring the ship in for a quick landing.

Episode Two: Just as the characters enter the low atmosphere, they are approached by a very primitive patrol ship, demanding their immediate surrender and their arrest for smuggling. The patrol ship doesn't seem to care that the characters haven't actually *done* anything wrong.

Episode Three: With the ship as badly damaged as it is, they can't risk combat, but their sensors pick up huge seismic disturbances only a few score kilometers away — if they risk flying low over the open volcanoes and geysers, the patrol ship would lose their sensor signal, and they might be able to land without being captured.

In a daring chase through the mountains, they bring their ship down for a safe landing in a massive cave overlooking a volcano. Now, the characters just have to figure out what they are going to do ...

Episode Four: The characters meet a homesteading family who lives in the area — they utilize the geothermal energy to power a huge manufacturing operation (they make low-tech metal tools). The family offers to help the characters get replacement parts for their ship, but the characters subsequently learn that the local government (which owns the patrol ship) decided to "nationalize" the factory and has arrested the family on suspicion of aiding smugglers. Now the characters get to lead the rescue mission as well as try to get replacement parts for their vessel.

Royal Couriers

"What do you mean we're taking a princess ... a princess?"

"She's a lot more charming once you get to know her, or so I've been told."

"Why us? Why not a royal courier?"

"Well, you see, she wants us to get her off this planet. Something about an arranged marriage and her prospective husband being foul and obnoxious. I'm sure that it will be a simple job. Here she is now."

"Move this rustbucket now or I'll have you jacked into labor Droids!"

"She must be a lot of fun at royal dinners."

"Hey, why are those fighters with the royal crest hailing us? Their weapons are fully charged!"

"Better move it, space boys — if you don't get me out of here, you'll end up doing fifty years of hard labor."

Adventure Background

The characters have been hired by a particularly *charming* princess to escort her to a safeworld, where she will meet her true love and live happily ever after. Too bad her family and suitor don't see it that way.

Episodes

Episode One. The characters meet the princess and also learn that the planet's army is after the characters for abducting her ... it seems that the bureaucrats are eager to accuse the characters of kidnapping, rather than admit that the princess doesn't want to marry.

As the characters blast off into space, enemy fighters trying to disable their ship, they punch in the coordinates for a resort system and make the jump to hyperspace.

Episode Two. Their journey to the resort system is made doubly difficult by the princess' constant complaints about the quality of the accommodations. She will especially needle any character who expresses annoyance at her attitudes.

Episode Three. They will arrive at the resort planet, where she will disembark, and then refuse to pay the characters for their trouble because the ship "wasn't up to royal standards."

While the characters are off the ship, it is impounded by local authorities after requests from the princess' father. The characters are free to wander about at their discretion as they wait for her father to come to the system to talk to them. When he does arrive, the princess' prospective — arranged — husband, who is a handsome, noble and very likable individual, is in tow and asks the characters to help him woo her.

Episode Four. The winning of the princess isn't easy, especially since she has hired an entourage of guards to keep her safe from the characters and her groom-to-be. After the characters and the groom manage to infiltrate her personal castle that she has purchased, the groom finally realizes that she just isn't worth all of the effort.

The princess' father is very dismayed at this since it will cost a royal fortune — actually, the noble is in charge of not only a government, but a huge corporation, and the marriage was supposed to unite the father's failing business with the groom's healthy corporation. However, the groom offers to help the father out, and there is even room for romance for one of the characters, as one of the groom's younger sisters takes an interest in the most "scoundrel-like" character.

False Accusation

"What's the charge again?"

"Murder."

"How? You didn't —?"

"Of course I didn't kill her — I just met her last night. I was set up. Someone wants me put away. Now hurry up, shoot the guards and get me out of here."

"But if you bust out of jail, every peace officer in the city will be after you. You'll be a fugitive from justice."

"And if I don't bust out, I'm dead. Got me? Now let's get going. Do you have any idea how bad prison food is?"

Adventure Background

One of the characters has been accused of murdering a

woman. The character is innocent, and has his friends bust him out of prison so he can prove his innocence.

Episodes

Episode One: The adventure begins with a bang and a jail break. This encounter can be run through densely packed city streets, hotels, shopping centers or any number of other unique *Star Wars*-altered locations. Eventually the characters can find safety, possibly in a shelter.

Episode Two: The characters begin the process of clearing their friend's name. If they check the murder site, they will find police officers deliberately altering evidence under the instructions of a special investigator from the city government. The characters are discovered, and once again find themselves being chased, but by now they have become local media

celebrities, and a young reporter begins to tag along because "it's a great story."

Episode Three: The reporter offers to do some investigation and learns that the special investigator is answering directly to a high-placed city councilperson, who wanted the woman "out of the way" because she knew embarrassing information about him — the character who is accused of murder happened to be the easiest mark for the murder sentence.

Episode Four: The councilperson sends armed thugs after the characters to make sure that the true story doesn't get to the public. Just as things look bleak and the characters are trapped (possibly even captured and doomed), a rival councilperson comes forward and frees the characters, clearing their names and allowing them to get on with their lives.

Chapter Three

Basic Mechanics

This chapter explains all of the fundamental rules of *Star Wars*, expanding upon the information presented in "The Basic Rules." These sections discuss specific aspects of the rules in greater detail.

Attributes and Skills

Every character has six attributes (*Dexterity, Knowledge, Mechanical, Perception, Strength* and *Technical*), as well as several skills.

- Skills take precedence over attributes. Characters roll the number of dice listed for the skill; if they have no dice allocated to the skill, they roll their attribute.

- Advanced skills are an exception and may *not* be used unskilled.

Attributes and skills are fully explained in Chapter Four, "Attributes and Skills."

Die Codes

Each attribute and skill has a die code (1D, 1D+1, 4D, 9D+2 or some other number). Some special abilities are also represented by a die code.

Reading a die code is simple. Roll the number of six-sided dice before the "D." For example, 3D means roll three dice and add them together for a total. The higher the total, the more likely the character is to succeed.

A die code with a "+" means add the number after the plus to the total. For example, 3D+2 means roll three dice, add them together, and add another two to the total; if the dice came up as a 1, a 4, and a 5, the total would be 1+4+5+2=12.

Die codes will have either a simple "D" (1D, 2D, 3D), a "+1" (1D+1, 2D+1, 3D+1) or a "+2" (1D+2, 2D+2, 3D+2). Die codes will never have more than a "+2" after them — when a character improves that code, it goes to the next whole number of dice. For example, a character with a *blaster* code of 3D+2 improves

that skill — his *blaster* now goes to 4D.

There is no limit to how high a die code can go, although Section 2.2, "Designing Adventures" gives guidelines for assigning die codes to characters.

The Wild Die

Whenever dice are rolled, one of those dice must be of a different color than all of the others (this is not an extra die; this is one of the character's skill dice). This different colored die is known as the *wild die*.

- Whenever the wild die comes up as a 2, 3, 4, or 5, it counts normally.

- When the wild die comes up as a 6, it counts as a 6 (add it to the total) but it is also rolled again. If the new roll comes up as a 1, 2, 3, 4, or 5, add that to the total and stop rolling. If the new roll is a 6, add that to the total and roll the die again — as you can see, it's possible to roll really high totals if the die keeps on coming up as a 6.

Example: *Tirog is rolling his blaster skill of 5D. He rolls his normal four dice and gets a 1, 2, 5 and 6. His wild die, which is a different color than all of the others, comes up as a 2. His total is 16.*

The next round, Tirog is rolling his blaster skill again. His normal dice come up as a 2, 4, 5 and 2, while his wild die comes up as a 6. He gets to roll the wild die again — and gets another 6! He rolls the die again, and gets a 3. His total is 28!

The wild die can also hurt a character's chances of doing something ...

- *For the first roll only* if the wild die comes up as a 1, do not add the die to the total because some kind of a *mishap* has occurred. See "Mishaps."

Example: *Tirog is rolling his blaster skill again. He rolls a 1, 5, 6 and 6 with his normal dice, and his wild die comes up as a 1 — a mishap. Greg, Tirog's player, tells Bill that he has had a mishap.*

Later, Greg rolls his blaster again. He rolls a 1, 4, 5 and 3, and a 6 with his wild die. He rolls the wild die again, and gets a 1. Since the mishap rule only applies to the first roll of the wild die, it is simply added, so Tirog's total is 20.

- Rolling the wild die again on a 6 counts for *all* die roles in the game, including skill and attribute checks, rolling opposed *Perception* checks to see who acts first in a round, weapon damage and randomly rolling difficulties.

If the dice come from a number of sources, such as rolling *starfighter piloting* and a ship's *maneuverability* code, only one die counts as the wild die.

Why The Wild Die?

The wild die represents the quirkiness of fate — sometimes characters do much better or worse than their ability would indicate. It is a measure of luck and other unquantifiable factors that nonetheless dramatically affect the outcome of a character's life.

It helps explain how a character who is vastly underpowered might be able to defeat a major villain, or how a character with a phenomenal skill could fail at a seemingly simple task.



John Paul Lona

Mishaps

Mishaps take two distinct forms: *penalties* and *complications*. While the type of mishap is left strictly up to the gamemaster's interpretation, penalties are much more common than complications. Penalties are routine; complications are special events which increase tension and add to the drama of the story. If you want a simple mechanic, roll a die: on a 1-5, the character suffers a penalty; on a 6, the character suffers a complication.

- When a character suffers a mishap while rolling *Perception* for initiative, it is *always* a penalty and *never* a complication.
- When a mishap is rolled for randomly determining difficulty numbers, it is *always* a penalty and *never* a complication.

Penalties

When a character suffers a penalty, the character loses the wild die and their highest die for that round. If more than one die is tied for highest roll, the character loses only one die.

Example: Tirog is rolling on his blaster pistol skill specialization of 6D. He rolls a 3, 4, 2, 5, 3 and a 1 on his wild die. The gamemaster decides that the mishap will be a penalty, so Tirog loses the 1 for the wild die and his highest die, which this time is a five. His skill total is 12.

Example: Tirog is rolling his blaster pistol again. He rolls a 1, 2, 6, 6, 6 and a 1 on his wild die. He loses the 1 and one of his sixes, so his total is 15.

Complications

Complications make a character's life more ... *complicated*. They are much more creative than simply taking away a character's highest die and they help tell a more interesting and exciting story. Sometimes the results are disastrous for a character, while other times they are simply intriguing or even humorous. They should be unusual events that help move the story along or help amplify exciting and dramatic situations, such as the conclusion of an exciting adventure.

Complications may put characters into more danger, but they shouldn't be immediately fatal; instead, the characters should have to use their utmost courage and skill to deal with the situation.

A complication may also be a way of balancing the characters—if one character has become invincible due to a fantastic set of bounty hunter armor, for example, when the character rolls a complication, the armor may short out.

Complications should be directly related to the skill or attribute being used when the mishap was rolled. The gamemaster must be sure to keep his complications fair and balanced—the players will get very upset if they think you are abusing the complications rule.

Below are some examples of complications from the *Star Wars* movies:

- Luke Skywalker and Princess Leia are running through the halls of the Death Star, being chased by stormtroopers. They come to a door and run out to see ... an empty chasm. Leia says that they should shut the door behind them, and Luke makes

his *Perception* roll to find the door controls, but his roll isn't high enough for him to figure out how to work them — and he gets a complication. Thinking quickly, Luke blasts the door panel to shut the door. The complication is that the panel also has the controls to the bridge, so they can't extend it.

- Han Solo is chasing a squad of stormtroopers down a hall of the Death Star, and has *conned* them into thinking that he's a whole squad of soldiers — but he also got a "1" on the wild die. The complication is that the stormtroopers round a corner to find that the hallway ends — they have no choice but to turn and fight, at which point they realize that Han is alone.
- Han Solo is trying to sneak up on a Scout Trooper in the forests of Endor. Han gets right up close to the trooper, and thinks his *sneak* is successful, when CRACK!, he steps on a twig, alerting the trooper. In this case, Han failed his *sneak* roll, and the snapping of the twig caused him to be distracted, allowing the stormtrooper to get the first blow in.
- Lando Calrissian is flying the *Millennium Falcon* down one of the tunnels within the Death Star. He makes a *space transports* roll to get through a tough stretch of tunnel, and succeeds at the roll, but a mishap occurs. The *Falcon* hits a support beam, snapping off the ship's antenna dish and disabling some of its sensor systems.

Pushing The Story Along

Note that the example of Han on Endor helps advance the story. Without the scout troops getting away, the Rebels never would have met or gained the aid of the Ewoks, and then when they walked into the carefully laid trap of Emperor Palpatine, they would have been captured. The Alliance fleet would have been decimated while the Death Star remained invulnerable. The war would be over and the Emperor would have won. History changed simply because Han Solo failed a *sneak* roll ...

Creating Complications

Here are some suggested complications you might want to spring upon your characters. Complications must be customized to reflect the current situation and the story, so the gamemaster should take a few minutes to come up with complications for key scenes in his adventures.

- One of the characters kills a stormtrooper in combat — unfortunately, when the trooper hits the ground, it triggers the grenade on his belt, and most of the characters are within blast radius. The characters have only a few seconds to react ...
- A character is doing a routine sensor scan of a planet ... and picks up something completely erroneous, such as an energy signature indicative of a small Imperial outpost. Or, he misses that energy signature, and believes that the planet is safe to land on.
- A character is trying to sneak up on enemy troops when his comlink winks on (this is great for players who didn't think to turn off their characters' comlinks), alerting the troops.
- A blaster's power pack comes up unexpectedly empty, or overloads, shortcircuiting the blaster.
- A character slips and falls while moving, possibly injuring himself (if he twists his ankle, he might only be able to move at walking speed), or at the very least, being caught out in the open during the middle of a battle.
- A character is bargaining for a good price on a blaster, when a complication happens: someone else comes up offering exactly what the seller is asking for the weapon. This is

especially helpful if the weapon is somehow necessary to continue the adventure (for instance, its circuit boards might have been imprinted with a secret Rebel code.)

- The characters are tracking someone with a sensor beacon. The complication is that the target has dropped the beacon or someone else has taken it, leading the players on a wild gundark chase.
- A character is piloting a vehicle when a complication happens: the vehicle is out of fuel, or its controls freeze up, or perhaps the weapons become locked on autofire because of a computer glitch.
- A character is engaged in lightsaber combat with another character. He successfully *parries* the other character's attack, but rolls a mishap. The gamemaster decides that the two lightsabers have fused, and both characters must make *Strength* rolls to free them.
- While hacking through a computer system, the system seems to freeze up for a second. Is it just a glitch or ... something else?

Force Points

Force Points represent a common and seemingly "uncontrolled" manifestation of the Force — the player knows that a Force Point is being used, but the character only knows that they are trying their best to be successful.

All player characters begin the game with Force Points; the most important gamemaster characters, such as major villains like Darth Vader and Boba Fett, will also have Force Points. Force Points give characters the chance to be successful at a task when they really need to, but because they are so limited in quantity, characters aren't guaranteed success on a whim.

- Ordinary beginning characters start with one Force Point. They may have a maximum of five Force Points.
- Force-sensitive characters start with two Force Points. These characters may have an unlimited number of Force Points.

If a non-Force-sensitive character earns more than his maximum of Force Points, the character must trade in all extra Force Points for Character Points. A character receives three Character Points for each Force Point traded in.

Example: *Tirot has four Force Points at the beginning of an adventure, and during the course of the adventure, spends two Force Points but earns four. That would bring Tirot up to a total of six Force Points, but since he isn't Force-sensitive he can only have five Force Points — the sixth point is traded in for three additional Character Points.*

Force points cannot be "voluntarily" traded in for Character Points — only when they are in excess of the total allowed.

- A character may spend one Force Point per round (see Section 2.1, "Scenes And Rounds").
- A character may not spend Character Points in the same round that they spend a Force Point.
- A character must declare that they are using Force Points when they declare all other actions.

When a character spends a Force Point, all of their skills, attributes and special ability die codes are *doubled* for that round; weapon damage values, armor values and other tool values are *not* doubled.

Example: *Tirot is firing his blaster pistol, which does 4D damage, with his blaster pistol skill of 6D, and Greg declares that Tirot is spending a Force Point. Tirot rolls 12D to hit since blaster*



Allen Nurnis

pistol is a skill; however, if Tirog hits, he only rolls the normal 4D damage for the blaster pistol.

Melee weapons are unusual, since damage for the weapon is normally based on the user's *Strength*, with a bonus for the weapon itself — roll double the *Strength*, but not the weapon's bonus damage.

Example: Tirog, with a *Strength* of 3D+2, is using a vibroaxe, which does damage of STR+2D. When Greg spends a Force Point and Tirog hits with a weapon, he rolls 6D+4 for his *Strength* plus the normal 2D for the weapon.

A Force Point can also be used to double a die code over a long-term skill usage as long as the character is only performing that one action for the entire time that the single task takes.

Example: Tirog is searching a room for a lost data disk. Bill, the gamemaster, tells Greg, Tirog's player, that it will take five minutes to search the room. Greg decides to spend a Force Point to improve his search total. Greg gets to roll 8D (double Tirog's normal search of 4D) as long as the only thing Tirog does for that five minutes is search the room.

A character who spent a Force Point "to fly through an asteroid field" would only have her die codes doubled for the first round of flight. Even though flying through the field will take more time, it is not a "long-term" usage.

Getting Force Points Back

How Force Points are used during an adventure determines whether or not the character gets the Force Point back at the end of the adventure.

Doing Evil

When a character commits evil while spending a Force

Point, the character doesn't receive the Force Point back at the end of the adventure. In addition, he receives a Dark Side Point. See "Dark Side Points."

Examples of committing evil include:

- Killing a helpless innocent.
- Causing unnecessary, gratuitous injury.
- Killing except in self-defense or the defense of others.
- Using the Force while angry or filled with hate.

Being Unheroic

When a character uses a Force Point to do something that is not particularly heroic, but not evil either, the character doesn't receive the Force Point back at the end of the adventure. It is lost. Examples of being unheroic include:

- Avoiding danger.
- Saving your life.
- Getting power, wealth or other personal gain.
- Using lies or deception for gain or advantage.

Being Heroic

When a character is heroic while spending a Force Point, the character receives the Force Point back at the end of the adventure. Examples of being heroic include:

- Exposing yourself to great danger in the name of good.
- Making sacrifices to help others.
- Fighting the forces of evil, such as the Empire, crime lords or any other group which serves the objectives of the Dark Side of the Force.

Being Heroic At The Dramatically Appropriate Moment

When a character is heroic at the *dramatically appropriate* moment, the character receives the Force Point back at the end of the adventure and gets another one as well. *Dramatically appropriate* moment are any time when success is vital to the story. Examples of being heroic at the dramatically appropriate moment include:

- Conquering a more powerful evil foe.
- Saving a city from destruction.
- Preventing the deaths of millions of innocent people.

In most cases, the *dramatically appropriate* moment for a character will happen during the climax of an adventure or, at most, one other time during an adventure. In *Star Wars*, when Luke blew up the Death Star, it was a dramatically appropriate moment. In *Return of the Jedi*, it was when he faced down the Emperor and refused to become evil — not when he fought the Rancor in Jabba's palace.

Not all characters will have a dramatically appropriate moment available to them in every adventure — though they probably should. Since most player character groups stick together through the adventure (unlike Luke, Leia, Han, Chewie and Lando), they will most likely all be around at the dramatically appropriate moment.

Doing The Right Thing

Characters may spend Force Points in unheroic or wrongful ways. If a character only has one Force Point and spends it in such a way that he shouldn't receive it back at the end of the adventure, it is lost and he has no Force Points left.

How does he get Force Points back? By being heroic no matter what the risks. If, in the opinion of the gamemaster, the character is heroic at the dramatically appropriate time, no matter the risks, the character receives a Force Point at the end of the adventure. This rule applies *only* to characters who begin an adventure with no Force Points.

Force-Sensitives

All Force-sensitive characters are closely attuned to the ways of the Force and their actions are more clearly guided by the Force, both its Light and Dark Sides. They must pay strict attention to their behavior or they will be consumed by the Dark Side.

Whenever these characters do evil, they receive a Dark Side Point and risk being consumed by the Dark Side of the Force. See "Dark Side Points."

Calling Upon The Dark Side

"Is the Dark Side stronger?"

"No, no. Easier, quicker, more seductive."

— Luke Skywalker and Yoda, the Jedi Master

The Dark Side is quicker. But it is not better.

To those who have not been consumed by the Dark Side, it is very tempting. Characters, Force-sensitive or not, may call upon the Dark Side, especially when angry, aggressive, desperate or otherwise out of balance.

A character automatically receives a Dark Side Point when they attempt to call upon the Dark Side, whether successful or not. The character has opened himself up to anger, fear and hate; whether he "benefits" from this anger is irrelevant.

It is easy to call upon the Dark Side of the Force — at first.

If the character is Force-sensitive, the difficulty is Easy. If the character is not Force-sensitive, the difficulty is Moderate. If the actions are *not* intended to bring harm or pain to other beings, increase the difficulties by two levels (Easy to Difficult for Force-sensitives; Moderate to Very Difficult for non-Force sensitives).

The character rolls their *control* Force skill or *Perception* when calling upon the Dark Side.

When a character successfully calls upon the Dark Side, he gets a Force Point which must be spent immediately — this is in addition to any other Force Points which have been spent that round. The character must declare this action during the normal declaration process.

This option is not open to characters who refuse to believe in the existence of the Force, including most Imperial troops and officers.

Dark Side Points

Whenever a character is at risk of receiving a Dark Side Point, as gamemaster you should inform the player that their action will give the character a Dark Side Point. Give the player the option of changing his mind — if he continues on, he has no right to complain if his character is consumed by the Dark Side.

When a character gets a Dark Side Point, roll 1D. If the roll is *less* than the number of Dark Side Points a character has, the character has turned to the Dark Side (refer to "Dark Side Characters").

Atonement

A character may cleanse himself of the corrupting influence of the Dark Side through atonement. The process is difficult and long, and the character must be pure and of the most serious mind while attempting to atone. The character must fast, reflect on the evil of his actions and renew his commitment to live by the ways of the Light Side of the Force.

When a character wishes to atone, he must strictly abide by the tenets of the Jedi code (even if he isn't Force-sensitive). The character must not only be good in action, but he must actively work to prevent evil from occurring. The player must take this process very seriously — the character must make a point of being clearly good in all actions.

A character must atone for two adventures in order to remove one Dark Side Point. If the player plays the character appropriately, the gamemaster may remove one Dark Side Point at the end of this time. If the gamemaster feels that the character behaved improperly (for example, the gamemaster has to repeatedly warn the player that the character is committing evil), then the character hasn't achieved any enlightenment and the Dark Side Point remains.

Temptation

The gamemaster is encouraged to occasionally use temptation when a character is attempting to atone. When the character is confronting his own personal evil, the gamemaster may want to suggest things like, "You know, if you kill him, you won't have to worry about what he's going to do a little later on" or "You could get this information so easily if you just tortured him."

The gamemaster is effectively playing the role of the Dark Side of the Force, as its dark whisperings are intended to prevent the redemption of those who have started down the Dark path. If the character chooses the *clearly evil* action, the character will receive a Dark Side Point *without warning* — just for *choosing* the evil path.

Dark Side Characters

The Dark Side strives to seduce individuals with promises of power. Once someone has actually taken up the Dark Side, he finds only pain, and helplessness. The Dark Side controls him, rather than him controlling it.

Once characters have turned to the Dark Side, the Force is different. Harder to control and demanding more effort. Corrupting. Evil.

In game terms, when a character turns to the Dark Side, they are restricted to the rules in this section.

When a character is consumed by the Dark Side, the character retains all Force Points and Character Points, and must also note "Dark Side" on the Force-sensitive line.

Playing Dark Side Characters

It is strongly suggested that when a character is seduced by the Dark Side, the player loses that character and he becomes a continuing villain, to be run by the gamemaster.

However, if there was one thing that *Star Wars* teaches us, it is that good triumphs over evil. These rules are included to give gamemasters a feel for how this kind of storyline develops.

If the gamemaster and player agree, a player may be allowed to continue playing a character consumed by the Dark Side *only* with the understanding that the player will attempt to bring the character back to the Light Side of the Force.

This kind of character is very difficult to play properly, and requires both a player and gamemaster dedicated to mature roleplaying. The player must play an *evil* character who *is* evil — even if he is trying to be good. It's not easy.

On the other hand, allowing a player to portray the fall and redemption of his character has the making of a truly epic story. True redemption often requires the character to commit a heroic sacrifice, and may involve the death of the character.

The player should have a set time limit to bring the character back to the Light Side — a maximum of three adventures is suggested. If the character is not redeemed by this point, the character becomes a gamemaster character (to be used as a continuing villain) and the player must design a new character. If, for some reason, the character is then able to "come back to the Light," he or she will continue as a gamemaster character anyway (if the character survives).

Force Points

Dark Side characters only receive Force Points when spending Force Points while committing evil at the *dramati-*

cally appropriate time — the point is returned at the end of the adventure and they gain another.

Any other time a Dark Side character spends a Force Point, it is lost, even if spent while committing evil. Quite simply, the Dark Side requires greater and greater evil to fulfill its needs.

Calling Upon The Dark Side

Dark Side characters may call upon the Dark Side to get Force Points.

The first time in an adventure that this character calls upon the Dark Side, the difficulty is Easy; add two levels of difficulty if the action will not bring pain or harm to other beings.

For each additional instance in an adventure when the character wishes to call upon the Dark Side, increase the difficulty by one level.

Character Points

Characters consumed by the Dark Side no longer receive Character Points for adventuring. Instead, they get a Character Point only when they receive a Dark Side Point.

Dark Side Points

Dark Side characters receive Dark Side Points for committing or actively bringing about evil actions. For example, when Darth Vader strangles the Rebel soldier in the first scene of *Star Wars* he is committing an evil act; when Darth Vader orders the torture of Princess Leia or Grand Moff Tarkin orders the destruction of Alderaan (while trying to interrogate Leia), they are actively bringing about evil. Tarkin would have gotten a Dark Side point had he survived the Battle of Yavin.

It Demands More Than It Gives

If a character fails in an attempt to call upon the Dark Side, the character finds that the Dark Side is controlling him and demanding something of him. Its corrupting influence is dominating the character.

Roll 1D — the character must lose that number of Character Points or the Dark Side will "take" one die from either an attribute or Force skill of that character (character's choice as to which attribute or Force skill). If any attribute or skill is reduced to 0D, the character is consumed by the Dark Side and dies.

"Favors"

A *very* few individuals are "favored" by the Dark Side of the Force. This favor is fickle, but it is powerful. Occasionally, seemingly on a whim, these characters will be granted Dark Side Force Points by the Dark Side. These characters are either *very* powerful evil ones (like the Emperor) or characters the Dark Side is actively (and desperately) trying to recruit (like Luke at the end of *RotJ*). These are "free points" to be treated like those the Dark Side grants those who call upon it.

However, these favors exact no penalty — unless they are used. The Emperor gets to use them because he is committed to evil. If Luke had used them when they were "offered," he

would have become evil — he would get a Dark Side Point no matter *how* the point was used.

These points are few and far between. The climactic scene of *RotJ* is the only time this occurs in the trilogy. Indeed, it is not known whether it has ever happened before or since.

Character Points

Character Points are yet another manifestation of the Force, less powerful than Force Points. Character Points are more plentiful than Force Points, yet much less powerful. Many more gamemaster characters have Character Points than Force Points. There is no limit to the number of Character Points that

a character may have.

Character Points are used to increase a character's skills, attributes and special abilities at the end of adventures (described in Section 1.1, "Advanced Characters"). They can also be used during the course of the game to give a character a temporary boost to skills or attributes.

A character cannot spend Character Points in the same round that he or she is spending a Force Point or calling upon the Dark Side.

Unlike Force Points, a character can wait until after an attribute or skill roll is made before deciding to spend Character Points. However, the points must be spent before any other characters make any die rolls.

Example: *Tirog is rolling his bargain skill to try and get a good price for a new Droid. He uses only his Perception, which is 3D. Greg rolls a 1, 2 and a 2 on his wild die — a 5. Greg wants Tirog to do better, so he decides to spend a Character Point, and rolls a 5, upping the total to 10.*

If Greg decides that this is high enough, Bill will now roll the other merchant's bargain total. If the merchant rolls higher, Greg can't go back and have Tirog spend another Character Point — he is stuck with the 10 once he says he's done rolling dice.

When a character spends a Character Point, they roll one extra die and add it to their total. If the roll is a 6, add six to the total and roll the die again — like the wild die, a Character Point can dramatically increase a character's score. Characters do not suffer a mishap if they roll a 1 when spending a Character Point.

Example: *Tirog rolls his search total when going into a room. Rolling the 4D, Greg gets a 2, 1, 3 and a 2 on his wild die, for a total of 8. Greg decides to spend a Character Point, and gets a 6, so he rolls again, and gets a 2. Those extra points increase the search total to 16.*

A character can spend more than one Character Point on an action, declaring their use one at a time. See "Character Point Limits" for how many Character Points can be spent on actions.

- Characters can spend Character Points to influence their own actions, but may not spend points on another characters' actions.

Returning To The Light

Dark Side characters can be returned to the Light, but it is not easy — the Dark Side is not eager to release those it has enslaved.

When a Jedi of the Light Side confronts a character of the Dark Side, mention of the fact that the Light Side is more powerful than the Dark Side will cause the Dark Side character to have a "Moment of Doubt."

The character loses a number of Dark Side Points equal to the number of dice that the Light Side character has in his *control* skill plus 1D. If the character is reduced to zero Dark Side Points, the character has been redeemed to the Light Side of the Force.

If a Dark Side character makes a heroic sacrifice (risking certain death in defense of the innocent and good) in the presence of a Jedi of the Light Side, the character is redeemed to the Light Side.

In either case, when a character is redeemed, the Dark Side will exact a final toll: the character will lose all Force and Character Points.

- Characters can spend Character Points on actions that take longer than one round to complete, as long as the character isn't spending a Force Point on that action and that is the only action that is being done for the whole time period.

Character Point Limits

- A character may spend up to two Character Points for any skill or attribute use.
- A character can spend up to five Character Points on any *dodge*, *vehicle dodge*, *melee parry* or *brawling parry* attempts.
- A character can spend up to five Character Points when they are using a skill specialization.
- A character can spend up to two Character Points to increase the damage of an attack, but this often counts as an evil action. Characters can only increase damage for their own attacks.
- A character can spend up to five Character Points to increase their *Strength* score to resist damage.

Awarding Character Points

Player characters get awarded additional Character Points at the end of each adventure to reflect their experience and how successful they were. For guidelines on awarding Character Points, see Section 2.3.

Rolling Actions

What are the characters rolling against? Either they are rolling against a preset difficulty number, or they are rolling directly against another character to see who does better.

When Do You Roll?

Characters roll whenever they do something important — whenever there's a risk of failure. A character rolls the dice when he's trying to hit someone in combat or fix a starship; he doesn't roll to see if he can walk down the street to the corner store.

Difficulties

Difficulty numbers are a simple way to resolve whether or not a character does something when he's not acting directly against another character.

As gamemaster, you should decide how hard you think the task is. Since most actions fall under one of the skill descriptions, you should check the skill's guidelines for setting a difficulty (see Chapter Four, "Attributes and Skills").

Each type of task should be ranked as one of six difficulty levels:

- Very Easy
- Easy
- Moderate
- Difficult
- Very Difficult
- Heroic

Difficulty Numbers

Not all Easy tasks are the same — some are a little harder than others. Therefore, each difficulty level has a range of possible difficulty numbers. Once the gamemaster has chosen the difficulty, he should pick a difficulty number from that range.

Difficulty Numbers

Task Difficulty	Difficulty Range
Very Easy	1-5
Easy	6-10
Moderate	11-15
Difficult	16-20
Very Difficult	21-30
Heroic	31+

Example: An X-wing has been disabled by a TIE fighter in combat and requires a Moderate starfighter repair roll to fix; the gamemaster chooses a difficulty number of 12. An X-wing requires a Moderate roll to fix because it had a near-miss with a stellar body in hyperspace, so the gamemaster will be more likely to choose a number on the higher end of the Moderate scale, like 15, to reflect that the damage, while Moderate, is more severe.

Modifiers

Many skill descriptions have a list of modifiers that may be added into the difficulty. You simply add these numbers to the difficulty or the character's skill roll, as indicated.

This level of detail is fine — if you want to be bothered with it. If you want to keep the game fast and quick, you might want to skip these modifiers.

These modifiers are also there to help gamemasters keep the game challenging — characters with very high skill levels will often succeed at all but the most difficult tasks. With these modifiers, the gamemaster can explain why some tasks are harder than they would seem to be at first glance.

Random Difficulties

The gamemaster may also randomly determine a difficulty number instead of picking a number from the range.

First, the gamemaster should choose the difficulty level (Very Easy, Easy, Moderate, Difficult, Very Difficult, or Heroic). He should then roll the dice as indicated and use the total as the difficulty number. When rolling these numbers, don't forget to use the wild die.

How do you explain this to players? Very simple. "At first glance, it appeared to be a fairly easy task, but now that you've gotten to work, you see that it's a lot worse than it looked." See "Tirog's Story: Nine."

Tirog's Story: Nine

Greg: "Okay, my *Droid Programming* roll, with those Character Points, gives me an 18. Not too bad."

Bill: "Well, you did get some basic things done, but you've still got a lot of work to do."

Greg: "What do you mean? I rolled good enough for a Difficult result. The Droid only had a few busted servos; it's not like the Droid is completely destroyed."

Bill: "At first glance, it looked like that. Tirog noticed that the servomotors burned out, and normally that is a simple thing to fix. But, when they died, apparently they sent a powersurge to the servoprocessor, which backed up into the processor for the other arm, and also created problems with the visual sensors by shorting out the surge breakers. It was harder than it looked."

Difficulty Guidelines

Very Easy — almost anyone should be able to do this most of the time. **Example:** Firing a blaster at point-blank range. Driving a landspeeder across Very Easy terrain, like a good road. Knowing that Coruscant is the capital of the New Republic and was the capital of the Empire.

Easy — This task is a little tougher, but most characters should be able to do this most of the time. **Example:** Firing a blaster at short range. Driving a landspeeder over somewhat rough terrain, like a choppy lake. Knowing that Coruscant's major industry is government and bureaucracy and that billions of people live there.

Moderate — This kind of task requires some skill, effort and concentration. **Example:** Firing a blaster at medium range. Driving a landspeeder over a big ditch or other obstacle and keeping control. Knowing which neighborhoods in Imperial City are safe and which are dangerous at night.

Difficult — Normally only professionals will be able to pull off this kind of task. These kinds of tasks require thought, effort, and luck wouldn't hurt either. **Example:** Firing a blaster at long-range. Driving a landspeeder at high speed around moving pedestrians and other obstacles. Knowing where in Imperial City your character can safely hide out during a manhunt.

Very Difficult — Even professionals have to really work at succeeding at Very Difficult tasks. Only the most talented individuals in the galaxy (like Luke, Han and Leia) will succeed at these tasks with any regularity. **Example:** Shooting at someone at long range who is behind very good cover. Being able to safely drive a landspeeder at high speed through a traffic jam by taking to walkways and making insane maneuvers. Knowing which bureaucrats in Imperial City can speed up getting weapons permits.

Heroic — Something that's almost impossible to do, and calls for extraordinary effort and luck. Very seldom will this kind of success "just happen." **Example:** Shooting a proton torpedo into a small exhaust port without the benefit of a targeting computer. Flying the Millennium Falcon at full speed through a dense asteroid belt.

Should Players Know Difficulty Numbers?

Should the players know the difficulty that they are rolling against? Only if you want them to.

Gamemasters may decide to tell their players the difficulties they are rolling against, but sometimes it's a good idea to keep the players guessing. Whatever you do, don't lie to the players — being vague is different than deceiving them.

If the gamemaster decides not to tell the players what the difficulties are, it's a good idea to give the players at least an idea as to what they're going up against. For example, the gamemaster may tell the players, "It doesn't look very hard," or "This looks like it will be really hard."

Sometimes the players' characters don't know enough to make a reasonable guess about the difficulty of a task. Tell the players that the characters have no idea how hard the task will be, and ask if they really want their character to go through with the task.

Opposed Rolls

Characters will make opposed rolls when they are acting directly against another character. Sometimes characters will use the same skill or attribute; often characters will be using different skills against each other.

When opposed rolls occur, each character makes their roll. Whoever rolls higher has the advantage or succeeds. In combat, if the shooting character rolls higher than his target's *dodge*, he hits. If characters are wrestling to get a knife, whoever rolls higher gets it.

Modifiers

If one character has a clear advantage over another, you may want to assign a modifier to reflect this.

Modifiers aren't used when one character simply has a better skill than the other because that's taken care of with the skill codes; instead, modifiers are used to reflect unusual situations where skill is not the only determining factor.

Some sample modifiers:

- The characters are racing to get information out of a computer system. If one character already knows this system inside and out, and the other character has never seen a system like this at all, the first character might get a +10 bonus modifier to his die roll.
- Two characters are playing sabacc. One character has a cheater chip, so he can control what kinds of cards are flashed at him. He might get a +15 bonus modifier to his *gambling* skill roll.
- The players' characters are trying to *sneak* out of an Imperial base undetected. The Imperial Moff knows the layout of the base and is aware that the characters have escaped. He might get a +10 bonus modifier when rolling his *search* skill to figure out what route the characters will use to escape.

Whoever has the advantage adds the modifier to any die rolls they make.

Random Difficulty Numbers

Task Difficulty	Random Difficulty
Very Easy	1D
Easy	2D
Moderate	3D-4D
Difficult	5D-6D
Very Difficult	7D-8D
Heroic	9D+

Modifier Guidelines

+1-5	Character has only a slight advantage.
+6-10	Character has a good advantage in this situation.
+11-15	Character has a decisive advantage, and should win.
+16+	Character knows much more about the situation than the competition.

3.1 Combat And Injuries

This chapter explains special combat rules and procedures. Combat uses all of the rules explained in prior chapters.

Combat

Characters in *Star Wars* get into a lot of fights — combat is central to the movies. Combat is always fought in rounds.

Difficulties

The combat rules are identical to the basic rules: determine the difficulty to hit, just like any other skill use. If the attacking character rolls higher than the difficulty, he hits and causes damage (see "Damage").

Ranged Weapons

- Ranged weapons have several ranges listed with them: short, medium and long; anything closer than short range is considered to be point-blank. Each weapon's ranges are different, so pay attention when characters are using different weapons.
- Shooting at someone at point-blank range is a Very Easy task.
- Shooting at someone at short range is an Easy task.
- Shooting at someone at medium range is a Moderate task.
- Shooting at someone at long range is a Difficult task.

This difficulty can be modified by the target's cover, the

scale of the target (see Section 3.3, "Scales.") and other modifiers, such as rain and darkness.

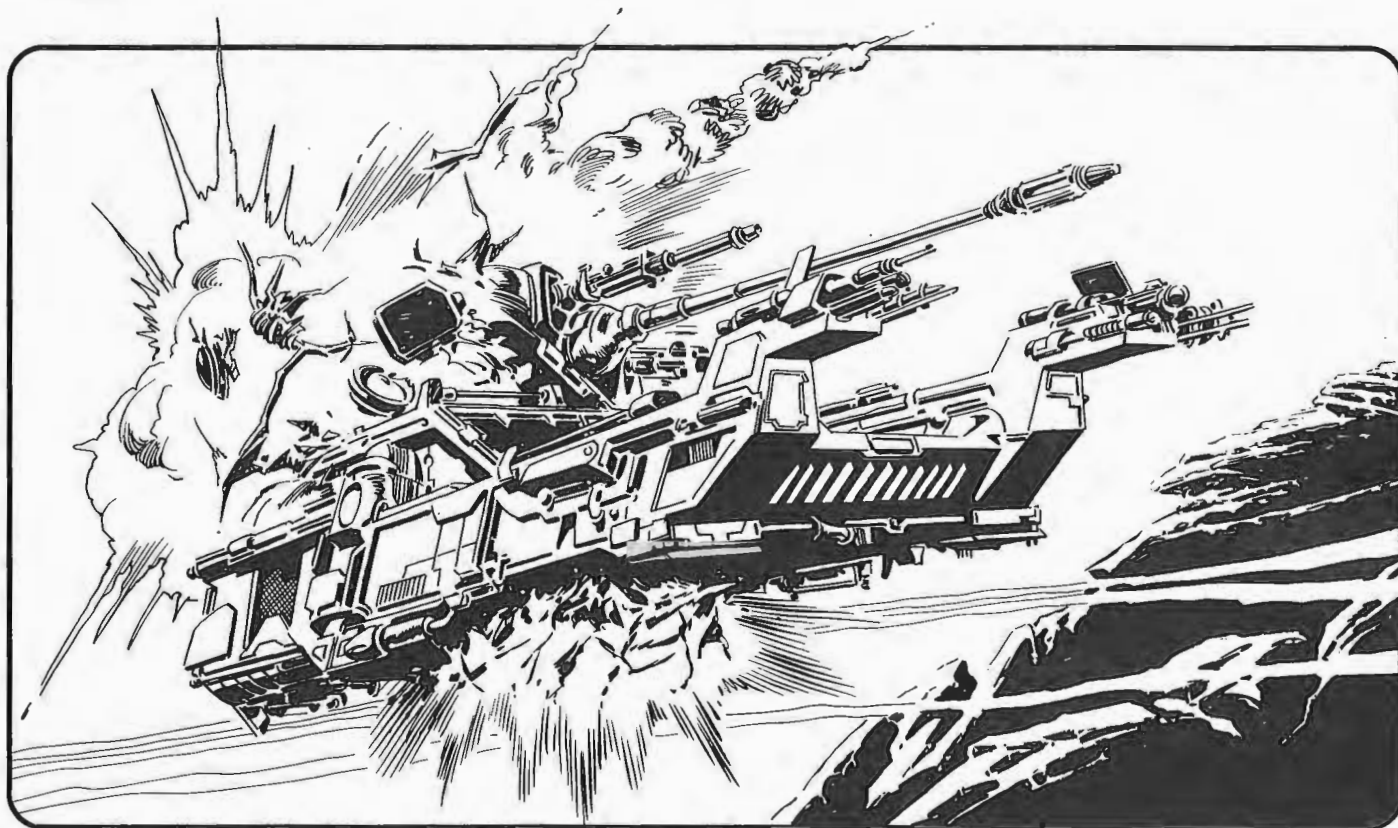
Melee Weapons

Melee weapons have a difficulty to use (Very Easy, Easy, Moderate, Difficulty, Very Difficult or Heroic), which is listed with the weapon. The gamemaster has to pick a specific difficulty number from that difficulty range when the weapon is used.

The gamemaster then has to decide which combat modifiers apply to the attack. Once all of the modifiers are added in, the gamemaster has a final difficulty number.

A Word On Scales

The rules in Section 3.3, "Scales," are used only to represent combat between items of very different size, power and toughness. When characters are using hand weapons to shoot at other characters, everything is Character-scale, so those rules won't matter; it's when the characters are using blaster pistols to shoot at AT-AT walkers or trying to destroy the Death Star with an X-wing fighter that the scale rules are important. Even having a character fighting a rancor can be resolved in Character-scale combat.



Hitting

If the character rolls *equal to or higher* than the difficulty number or the target's *dodge* or *parry* total (explained under "Defensive Skills"), the target is hit.

Example: *Tirot is shooting a blaster pistol at a stormtrooper 27 meters away. Tirot uses his blaster pistol skill of 6D, and since 27 meters is at medium range for a blaster pistol, his difficulty is Moderate. Bill, the gamemaster, picks a difficulty number of 13, right in the middle of the Moderate difficulty range. If Greg rolls a 13 or higher, Tirot's blaster shot hits the trooper.*

Defensive Skills

Characters have several skills that they can use to get out of the way of different kinds of attacks. These skills can increase the difficulty to hit the character.

Dodge is used against any ranged attack, whether it is a blaster bolt, a bullet, a missile weapon, or other attack made from a distance.

Melee parry is used when the character is attacked in hand-to-hand combat and the character has a melee weapon or makeshift weapon in his hands (makeshift weapons include bottles, chairs, and anything else that is grabbed out of desperation).

If the character is being attacked by someone who is using a weapon or is attacking with very sharp natural tools, the character rolls their skill naturally.

If the character is defending against someone who is attacking unarmed and without sharp natural weapons, the character gets a +5 bonus modifier to his *parry* roll.

Brawling parry is used when the character is attacked in hand-to-hand combat and is unarmed. A character uses this skill normally when they are attacked by someone who is also unarmed and doesn't have sharp natural tools, like claws; they

simply roll their skill.

If the character is defending against someone who is attacking with a weapon or sharp natural tools, the attacker gets a +10 bonus modifier to their attack roll.

Full Or Normal Use

When a character declares a defensive skill use they have two things they can do: a *full* use (*full dodge*, *full melee parry*, and so forth) or a *normal* use (*dodge*, *melee parry* and so forth).

Full Use

When a character does a full defensive skill use (*full dodge*, *full melee parry*, *full brawling parry*, etc.), they roll their character's defensive skill and *add* it to the difficulty to hit the character.

- When a character does a full defensive skill use, they may only do that and make one normal speed movement that round (see "Movement"); the character may not do any other action, such as attack, or use another skill.

- Note that characters can't do multiple full defensive skill uses in a round — for example, a character couldn't do a *full dodge* and a *full brawling parry* in the same round. In fact, the only thing a character *can* do in the same round as a full defensive action is one move.

Normal Use

When a character makes a normal defensive skill use, the character simply rolls their skill dice. The player can then choose to use *either* the skill roll as the value for all attacks in that round *or* use *each* individual attacker's difficulty in that round. This decision applies to all attacks made in that round, and must be made at the time the roll is made.

Example: John's character is making a normal dodge. His dodge roll is 15 — the four characters shooting at Ace have difficulties of 5, 8, 12, and 18. If John chooses to take his dodge roll, every character shooting at Ace will have a difficulty of 15 (one character, the one with the difficulty of 18, now has a lower difficulty number to hit, but the other three characters now have to roll much higher to hit). Otherwise, the characters simply roll against their original difficulty numbers.

Damage

When characters are hit in combat, they roll to see how badly they are injured. First, whoever hits rolls the damage for the weapon they are using. Then, the character rolls their *Strength* to resist damage. Find the result on the damage chart below.

Example: Tirog, using his blaster pistol which does 4D damage, hits a bounty hunter with a *Strength* of 3D+2. Greg rolls Tirog's damage and gets a 16. The bounty hunter now roll his *Strength* to resist damage and gets a 12.

With both rolls complete, find the difference on the "Character Damage Chart."

The damage roll is four points higher, meaning that the bounty hunter is wounded.

Stunned characters suffer a penalty of -1D to skill and attribute rolls for the rest of the round and for the next round. A stun no longer penalizes a character after the second round, but it is still "affecting" him for half an hour, unless the character rests for one minute.

If a character is being "affected" from a number of stuns equal to the number before the "D" for the character's *Strength*, the character is knocked unconscious for 2D minutes.

Wounded characters fall prone and can take no actions for the rest of the round. The character suffers a penalty of -1D to skill and attribute rolls until the character is healed (through medpacs or natural rest). A character who is *wounded* a second time is *incapacitated*.

An *incapacitated* character falls prone and is knocked unconscious for 10D minutes. The character can't do anything until healed. An *incapacitated* character who is *wounded* or *incapacitated* again becomes *mortally wounded*.

A *mortally wounded* character falls prone and is unconscious. The character can't do anything until healed. The character may die — at the end of each round, roll 2D. If the roll is less than the number of rounds that the character has been mortally wounded, the character dies. A *mortally wounded* character who is *incapacitated* or *mortally wounded* again is *killed*.

A *killed* character is killed immediately.

Increasing Resistance

Characters can spend Character Points to increase their *Strength* to resist damage. That is why we encourage gamemasters *not* to tell the player what they rolled for damage — just how many dice they used.

Character Damage Chart

Damage Roll ≥ Strength Roll By:	Effect
0-3	Character Stunned
4-8	Character Wounded
9-12	Character Incapacitated
13-15	Character Mortally Wounded
16+	Character Killed

Force points can also be used to increase *Strength* dice to resist damage — but they still have to be declared at the *beginning* of the round, during the declaration phase. This is usually only done if a character knows he is going to be hit, or if it is vitally important that he not take damage this round. Almost always, resisting damage is a "selfish" use of the Force — the character may not get the Force point back at the end of the adventure (though there are undoubtedly exceptions).

Stun Damage

Weapons set on *stun* roll their normal number of dice for damage, but they are designed to knock a character out, not kill him. Unless specifically stated otherwise, all Character-scale blaster weapons can be set for stun damage.

Figure the damage total normally, but treat all results above *Stunned* as "Unconscious." The character is knocked unconscious for a number of rounds equal to number of Damage Points taken (over their *Strength* roll) in dice. A mishap is always considered a penalty.

A successful *first aid* total can awaken a character early. The difficulty of the attempt is equal to the Damage Point total (over the *Strength* roll) *minus* the number of rounds the character has been unconscious. A mishap always means the character remains unconscious.

A character cannot be killed with a stun bolt directly. Targets that cannot go unconscious take *wounds* instead of going unconscious.

Example: Tirog is hit by a "stun" bolt from a heavy blaster. The stormtrooper with the blaster rolls a 22 for damage. Tirog rolls an 11 to resist — that's 11 Damage Points. That reads as "Character incapacitated" on the damage chart but, since this is a stun bolt, Tirog is merely knocked unconscious. He'll be out for 11 rounds (nearly a minute).

Next round, Ace wants to wake up Tirog with a first aid attempt. Since Tirog hasn't actually been unconscious for a round — the round he was hit doesn't count — Ace needs to roll an 11 to wake Tirog up. If he tries next round instead, he'll only need to roll a 10.

Armor

Some characters wear armor; other characters or creatures have natural armor (some characters or creatures that aren't particularly strong are still very resistant to injury). Armor adds to a character's *Strength* roll to resist damage.

Armor affects specific areas of a character's body: head, torso, left arm, right arm, left leg or right leg. For head and torso armor, it may also be front or back or both — a blast helmet provides good protection from the back, but has lousy protection from the front because the character has to be able to see. If you are using the hit location optional rule, you will need to determine what body parts are covered and which aren't. In general, if a character is fully armored in anything less than stormtrooper or Mandalorian armor, *something* is showing.

Armor may also provide different protection based on the type of attack. For example, stormtrooper armor provides good protection from physical attacks, like melee weapons or bullets, but it isn't very good against energy attacks.

Some types of armor reduce a character's *Dexterity* because they are bulky.

The specific characteristics of each type of armor are listed in Section 8.1, "Weapons."

Special Combat Rules

There are several special rules that cover specific kinds of combat actions.

Cover Modifiers

Cover	Modifier to DN
Light smoke	+1D
Thick smoke	+2D
Very thick smoke	+4D
Poor light	+1D
Moonlit night	+2D
Complete darkness	+4D
Character is:	
1/4 covered	+1D
1/2 covered	+2D
3/4 covered	+3D
Fully covered	Cannot hit character directly; must eliminate protection first.
Sample Protection	
	Strength dice of object
Flimsy wooden door	1D
Standard wooden door	2D
Standard metal door	3D
Reinforced door	4D
Blast door	6D
Object is:	
	Reduce weapon damage by:
Stunned/Not damaged	Character is completely protected
Wounded/Light Damage	-4D
Incapacitated/Heavy Dam.	-2D
Mortally Wounded/ Severe Damage	-1D
Killed/Destroyed	Full damage

Combat Modifiers

Certain situations give characters an advantage to hit in combat or make it harder to hit a target in combat. In some situations, these modifiers may also be applied to *Perception* situations, such as when a character is trying to find a target in combat or spot someone who is hidden.

Objects may provide *cover* — they make the target harder to hit. When a character has the appropriate modifier, add that die roll to the difficulty to hit the character.

Objects may also provide *protection*. If the character has rolled well enough to beat the base difficulty, but not well enough to beat the *cover* modifier, that means that the shot hit whatever the character was hiding behind.

The weapon does normal damage, but it is rolled against the object. Determine how much damage the shot did to the object, and then use that to modify the weapon's damage when rolled against the target.

Example: Tirog is hiding behind a wall made of soft wood. An Imperial army officer is shooting at Tirog with a blaster rifle which does 5D.

Since Tirog is only peeking out, Bill decides that Tirog's is about 3/4 covered, so after determining the difficulty based on range, rolls 3D and adds it to the difficulty. Because it is soft wood, it has a protection of 2D.

Bill determines the difficulty to be Moderate because it is at the weapon's medium range. That means a basic difficulty of 11 to 15;

Optional Rule: Maiming

As an optional rule, characters may become *maimed* instead of killed as a result of damage. A character who hits another and causes enough damage to kill that character has the *option* of instead maiming that character. A limb could be blown off, or a body part injured so badly that it could never be used again.

This is *not* considered an evil act when performed by Jedi — unless the Jedi seems to be enjoying it. In actuality, it is more merciful than killing the person (although that is up for debate) because cybernetic replacements are available.

A character who is *maimed* during combat is considered either *wounded* or *incapacitated* in addition to the *maiming* effect — gamemaster's option. Additional maim results will, of course, increase this effect.

Optional Rule: Hit Location

Characters suffer hits in specific locations. If they are wearing armor, exactly where they are hit is important. Roll 1D:

1	Head
2-3	Torso
4	Arms (roll again: 1-3 left arm; 4-6 right arm)
5	Left leg
6	Right leg

If gamemasters wish, they may increase or decrease the damage of an attack depending upon where the character is hit. Torso hits *subtract* one die from the damage total, head hits *add* one die, and limb attacks are treated normally.

Attacking a specific limb, and not rolling on the table, costs one die from the character's attack total — but, if the character hits, it counts as an automatic hit on that location. Likewise, if a character wishes to shoot at, say, a weapon in a character's hand, he can do that, too — it costs one die.

If you use this optional rule, you will want to pay attention to what part of the characters' bodies are protected by armor (see "Armor").

he chooses 14. He now rolls 3D, and rolls a 12.

- If the officer rolls a 26 or higher, that means that he hit Tirog without the benefit of cover, and rolls damage normally.
- If he rolls a 14 to a 25, that means that he hit the soft wood that Tirog is hiding behind; he rolls damage and compares it to the wall's Strength of 2D.
- If he destroys the wall (gets a kill result on the damage table), he rolls the weapon's full damage of 5D against Tirog — the blast went straight through the wall.
- If he severely damages the wall (gets a mortally wounded result), he rolls 4D (5D-1D=4D), so most of the damage gets through the wall.
- If he heavily damages the wall (gets an incapacitated result), he rolls 3D (5D-2D=3D), so some of the damage gets through the wall.
- If he lightly damages the wall (gets a wounded result), he rolls 1D (5D-4D=1D) to do damage to Tirog because the wall absorbed



most of the damage.

- If he doesn't do any damage to the wall (a stunned or lower result), it completely absorbs the blast and Tirog suffers no damage.
- If he rolls a 13 or less, the shot goes completely wild and misses.

Preparing

A character can improve their skill roll by 1D by spending time "preparing" for the task. In game terms, if a character spends as long preparing for the task as it does to actually do the task, and that is the only thing he does for both the time of preparation and actually doing the task, the character gets to roll an extra 1D.

When using a skill listed as "less than one round," the character must spend a minimum of one round preparing, as well as one round doing just that action and nothing else.

Characters may not prepare for *dodges* and *parries*, nor for the following skills or any of their specializations:

Dexterity: brawling parry, dodge, lightsaber, melee combat, melee parry, running.

Knowledge: survival.

Mechanical: archaic starship piloting, beast riding, capital ship piloting, capital ship shields, ground vehicles, hover vehicles, powersuit operation, repulsorlift vehicles, starfighter piloting, starship shields, swoop operation, space transports, walker vehicles.

Perception: gambling, hide, sneak.

Strength: brawling, stamina, swimming

Example: Drebbles, Steve's character, is making an alien species roll to see if he can remember a special greeting that Sullustans use amongst their friends. Drebbles' alien species skill is 3D. Bill, the gamemaster, has told Steve that this action requires one round. He doesn't think the character is pressed for time, so he will spend an extra round preparing, and thus gets to roll 4D.

Later, Drebbles is trying to use his Droid repair skill of 3D+2, and the repair takes two hours. If Drebbles is willing to prepare, it will take an extra two hours, but he gets to roll 4D+2 to fix the Droid. For that entire four hours, Drebbles can do nothing but concentrate on fixing the Droid.

Rushing

Characters can rush any action which takes two rounds or longer to do. When a character rushes, he is trying to do the action in half of the time it normally takes, but the player only rolls *half* of the dice the character would normally roll.

Actions which take one round or less than one round cannot be rushed.

Example: Drebbles, is trying to fix a busted power coupling on Tirog's ship. Drebbles has starfighter repair at 6D. This is a Moderate starship repair task which the gamemaster says will take one hour. Steve knows that they've got to get off-world soon and declares that Drebbles will rush — the character attempts to make the repair in half an hour, but only rolls 3D.

Drawing Weapons

A character who begins a round with a weapon holstered may draw that weapon, but it counts as an action (reduces all other actions in that round by -1D).

Setting Weapons on Stun

Most blasters have two settings: normal and stun. A character can switch a weapon's setting in a round, but it counts as an action. For the effects of stun, see "Damage."



Fire Control

Some large weapons, like artillery or speeder or starfighter guns, have *fire control*. When a character uses a weapon with *fire control*, they also roll the number of fire control dice, and add that to their total to hit a target.

Ammunition

Most weapons have an ammunition rating (*ammo*). When that weapon has fired as many times as its ammo rating, it is out of ammunition and must be reloaded. Unless specified otherwise, reloading takes one action.

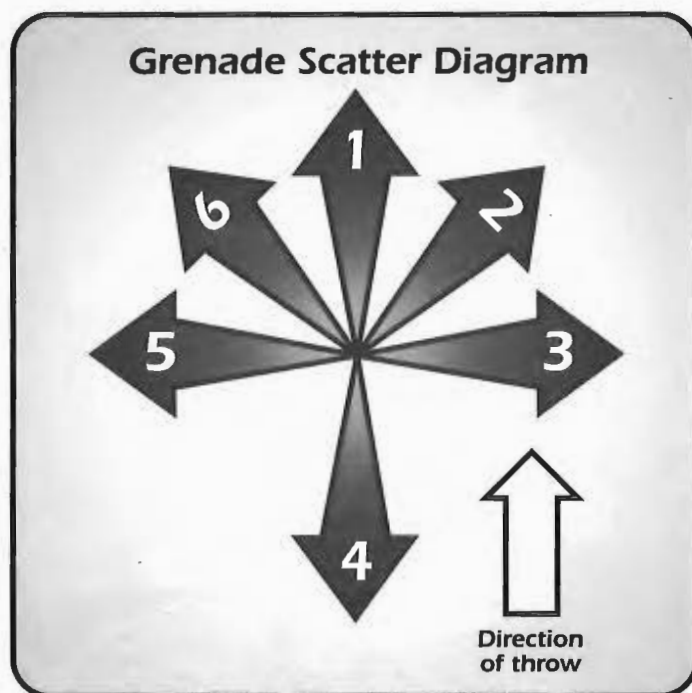
Grenades

A grenade is a special weapon for two main reasons:

- It can be thrown at a general location, since it doesn't have to hit a person to be effective; the blast will do the work.
- If the grenade misses its target, it lands somewhere else and then explodes.

When throwing a grenade, the thrower picks a target spot, and the gamemaster determines the difficulty based on range.

If the thrower cannot see where they are throwing their grenade, such as through a window or over a wall, the gamemaster should add a modifier of +5 to +10 to the difficulty.



Grenades have several activators: some are contact-based, some are time-based. If the grenade is contact-based, it will explode when it hits something. If it uses a timer, it will explode after a set amount of time. If it is set for less than five seconds, it will explode at the end of the round in which it was thrown.

Grenade Scatter

If the character misses with the grenade throw, the weapon lands somewhere else. First roll 1D to determine in which direction it deviates from the target point (see "Grenade Scatter Diagram"). The gamemaster must also determine how far it goes. If the throw was at point-blank or short range, it deviates 1D meters. If the throw was at medium range, it goes 2D meters. If the throw was at long range, it goes 3D meters.

Tossing Grenades Away

If a character is near a grenade when it lands and they have declared that they will grab the grenade and throw it, it is a three action process:

1. Move to the grenade.
2. Grab the grenade.
3. Throw it. The character must pick a specific location and roll against a difficulty based on range. If the character "just wants to throw it as far as he can," then the difficulty number is lowered, but the character still has to roll (there may be a mishap ...).

Fire Rate

Some weapons have a *fire rate*. If there is no fire rate, the weapon can be fired as often in a round as the character wishes. If the fire rate is a simple whole number (like 2 or 4), that is the maximum number of times that the weapon can be fired in a single round. If the fire rate is listed as a fraction, it means that the weapon can only be fired on some rounds. For example, a fire rate of 1/2 means that the weapon can be fired once every two

rounds; a fire rate of 1/5 means the weapon can be fired once every five rounds.

Blast Radius

Some weapons have a blast radius. Because of the blast radius, these weapons can be aimed at a specific spot instead of at a target (like grenades). When a shot with a blast radius weapon misses its target, it is important to determine where the shot actually hit. To determine the general direction of where the shot hits use the scatter diagram for grenades to determine basic direction. To determine the range of inaccuracy, roll the number of dice on the chart below.

Example: A blaster cannon might have a blast radius of five meters — wherever that blast hits, everything within five meters is affected by the blast.

Some weapons have several ranges for blast radius — the further away from the center of the blast, the less damage the weapon does.

Example: A standard fragmentation grenade has the following blast radius listings: 0-2/5D, 3-4/4D, 5-6/3D, 7-10/2D. When a grenade explodes, everyone within two meters of where it explodes takes 5D damage, everyone between three and four meters away takes 4D damage, everyone between five and six meters away takes 3D damage and everyone between seven and ten meters away takes 2D damage.

Surprise

When characters are surprised, their attackers can take their first action before the characters are allowed to roll their defensive skills.

How Do You Figure Out If Someone Is Surprised?

Sometimes characters will be surprised by an attack. When the player characters are laying an ambush, simply have each character make a *hide* roll. When the targets of the ambush come within range (just a couple of seconds before the ambush is going to be sprung), roll *Perception* checks for each character: they spot whomever their *Perception* roll beat. If none of them spotted any of the attackers, they will be surprised by the ambush.

The targets are rolling their *Perception* because it's presumed that they won't be expecting an ambush — if the targets have every reason to expect an ambush, they may make *search* rolls. As a rule of thumb, characters can't make *search* rolls for ambushes if they are moving faster than walking speed.

If the players' characters are walking into an ambush, allow each character to generate their *Perception* total. If the players declared beforehand that they were *searching* for an ambush and are not moving faster than walking (half) speed, they may

Scatter Distance for Blast-Radius Weapons

Scale of weapon	Short	Medium	Long
Character	1D meters	2D meters	3D meters
Speeder/Walker	1D x 10	2D x 10	3D x 10
Starfighter	1D x 25	2D x 25	1D x 100
Capital (in an atmosphere)	1D x 100	2D x 100	3D x 100
Capital (from orbit)	1D x 1000	2D x 1000	3D x 1000

make their *search* rolls. If none of them roll high enough to spot any of the attackers, the players' characters will be surprised.

Once every ambushing character has taken one action, the round is resolved as normal: roll defensive actions, then roll skill or attribute uses normally.

Healing

Characters can heal through a variety of ways, but the three most common methods of healing are medpacs, bacta tanks (also known as rejuvenation times) and natural healing.

Medpacs

The standard "first aid" kit in the *Star Wars* universe, the medpac, contains a combination of healing medicines, syntheflesh, coagulants, body chemistry boosters, adrenaline drugs, and computer diagnostic hardware to help treat seriously injured individuals who can't get emergency hospitalization and bacta treatment. They are very common on battlefields around the galaxy. When someone administers a medpac to someone, they roll their *first aid* or *Technical* skill.

The difficulty of using a standard medpac depends upon the severity of a patient's injury:

Degree of Injury	Difficulty
Stunned Unconscious	Very Easy
Wounded	Easy
Incapacitated	Moderate
Mortally Wounded	Difficult

If the medpac use is successful, the character is healed one level: *unconscious* characters are revived, *wounded* characters are fully healed, *incapacitated* characters improve to *wounded*, and *mortally wounded* characters improve to *incapacitated*.

If the roll is unsuccessful, the character remains at the current level. If the roll misses the difficulty by more than 10 points, the medpac has pushed the injured character's bodily functions to their limits, and no more medpacs can be used on that character for a full standard day (24 hour period).

A character can have multiple medpacs used on him, but each use gets more difficult. For every medpac applied in a standard 24 hour day, increase the difficulty of the medpac use by one level.

Example: A character is having a medpac used on him and he is Wounded. The first aid difficulty is Easy. If someone uses another medpac on him and he is Wounded, the normal difficulty is Easy, but since this is the second medpac in a standard day, the difficulty is increased one level, to Moderate.

Once a medpac is used, it is fully expended — characters who expect to heal several characters must carry multiple medpacs.

A character can use medpacs on himself, but suffers a -1D penalty in addition to any other penalties.

Bacta Tanks

Bacta is a specially formulated treatment liquid which promotes rapid healing and acts as a disinfectant. The attending physician can use the tank's computers to inject surface medicines into the bacta fluid, inject medicines into the bloodstream or dispense them orally.

Characters must have the *medicine* skill to use a bacta tank (formally known as a rejuvenation tank). On most planets, only licensed doctors can administer bacta treatments. A Very Easy *medicine* skill is necessary to use a bacta tank — regardless of the wound level. If the roll is made, the character *will* heal — it's

just a matter of time.

A character attempting to use a bacta tank without the *medicine* skill must make a Heroic *first aid* or *Technical* roll. If the roll is failed, the patient's wound level increases by two (Wounded to Mortally Wounded; Incapacitated or Mortally Wounded to Dead).

If the roll is successful, the healing time is dependent upon the severity of the character's injuries.

Character is:	Treatment Time:
Wounded	1D Hours
Incapacitated	4D Hours
Mortally wounded	1D Days

Natural Healing

Characters may have to heal naturally, which is both slower and much riskier than bacta healing. Characters must rest a specified amount of time before they can make healing rolls, and then have a specific difficulty to beat — roll the character's *Strength* to see if the character is healed. Treat all mishaps as penalties.

Characters who are injured and are attempting natural healing are assumed to be doing virtually nothing but resting and eating. A character who tries to work or exercise (or adventure) must *subtract* 1D from his *Strength* when he makes the healing roll at the end of his rest time. Any character who opts to "take it easy" and do virtually nothing for *twice* the time period necessary may *add* one die to their *Strength* roll at the end of the time required.

Wounded characters must rest for three standard days. When they roll, find the result on the chart below:

Strength Roll	Result
2-4	Character worsens to <i>incapacitated</i>
5-6	Character remains <i>wounded</i>
7+	Character is fully healed

Incapacitated characters must rest for two weeks before making a healing roll.

Strength Roll	Result
2-6	Character worsens to <i>mortally wounded</i>
7-8	Character remains <i>incapacitated</i>
9+	Character improves to <i>wounded</i>

Mortally wounded characters must rest for one month (30 standard days) before being allowed a healing roll.

Strength Roll	Result
2-6	Character dies
7-8	Character remains <i>mortally wounded</i>
9+	Character improves to <i>incapacitated</i>

Medicines

Some characters will have to use medicines, either natural, synthetic or biogenetically engineered. These medicines may increase a doctor's *medicine* skill, add a bonus modifier to a character's roll for healing or reduce the amount of time that the character needs to heal before making a healing roll.

The most common medicines are included in medpacs and "medicine bags." Most will increase a natural healing roll by one die, and/or shorten the period of time it takes to make a healing roll by as much as half. Medicines more powerful than this are very expensive (two to three times the cost of a normal medpac — or more) and generally available only at hospitals or healing facilities.

Armor Damage Chart

Injury suffered by person (only for hits to area)

Wounded
Incapacitated
Mortally wounded
Killed

Degree of damage to armor*

Lightly damaged
Heavily damaged
Severely damaged
Destroyed

**Lightly damaged armor loses one pip off its effectiveness.
Heavily damaged armor loses one die off its effectiveness.
Severely damaged armor is useless, but may be repaired.
Destroyed armor is useless and may not be repaired.*

Damaged Armor

As equipment is used in combat, it will sustain damage and need repair. When someone wearing armor suffers damage through a protected area, the armor is also damaged. Naturally, the armor isn't damaged if the person is hit in an area that the armor isn't covering. See the "Armor Damage Chart."

Damaged Weapons

Weapons can be damaged in a number of ways. First, if hit in combat by other attacks, such as a lightsaber slicing through a blaster or vibroweapon. Second, as the result of a mishap, a weapon may be damaged.

If a weapon is hit in combat, roll its *Strength* to resist damage.

Most hand weapons, such as blaster pistols, vibroaxes and so forth, regardless of how much damage they cause, only resist damage with a body strength of 2D. Determine damage normally, as if the weapon was an ordinary object.

Weapon repairs and maintenance are explained in Chapter Four, "Attributes and Skills."

Lightly damaged weapons lose -1D of their damage value.

Heavily damaged weapons lose -2D off their damage and add +10 to all difficulties to use in combat.

Severely damaged weapons cannot be used, but may be repaired.

Destroyed weapons may not be repaired.

To repair armor and weapons, see the appropriate skill in Chapter Four, "Attributes and Skills."

3.2 Combined Actions

Combined Actions

Sometimes characters will work together to accomplish an action — three or four characters might decide to work together to repair a damaged starship, or you might want to simulate the actions of several dozen gunners on a capital starship all firing at another starship.

When characters want to work together to do something, someone must "command" all of the other individuals doing the action. The commander is normally the person with the highest *command* skill. When characters are commanded well, they get bonus skill dice to accomplish something.

Commanding In Scenes

Commanding can be done very easily in scenes. This is where one character is directing the actions of all the other workers; the commanding character can also participate in the action, but rolls his *command* skill at -1D to reflect the fact that he is both commanding and acting.

Example: *New Republic General Airen Cracken is commanding the construction of a temporary rope bridge. In scene time, this will take one hour. Cracken is not only commanding the troops, but he is also coordinating — both his command roll and his skill for the bridge's construction are reduced by -1D since he is doing two actions at once.*

If he just commanded and didn't help, he would roll his full command skill to see how well he directed his troops.

Commanding In Rounds

Commanding in rounds happens most often during combat.

A starship's captain may order all batteries to concentrate their fire on an enemy ship, or a squad's commander may order his troops to charge a certain bunker.

The commander must command each action that is to be coordinated — for example, a commander could order his troops to concentrate fire on an Imperial Star Destroyer. Commanding that action counts as an action.

Because of the structure of rounds (each character can only take one action, then every other character takes an action, then the first character takes a second action), if a commander is going to participate in an action he commands, the troops will often have to wait to take their action; if the commander is only telling the troops what to do and isn't participating, the troops can act after the commander has ordered the action.

Who Can Be Commanded

Troops and individuals can only be commanded if three conditions can be met:

- They are in direct contact with the commander (linked through comlinks or within voice range).
- They can all see the target of the commanded action.
- The target is at the same range for all individuals to be commanded (point-blank, short, medium or long).

Command Difficulty

The commander must declare how many troops he is trying to command. The difficulty to successfully command the individuals depends both upon the number of individuals being commanded and their average skill level.

Command Difficulty Table

Number of People Being Coordinated	Average Skill Levels							
	1D	2D	3D	4D	5D	6D	7D	8D+
2	M	M	E	E	E	VE	VE	VE
4	D	M	M	M	E	E	VE	VE
6	D	D	M	M	M	M	E	E
10	D	D	D	M	M	M	E	E
15	VD	D	D	D	M	M	M	E
25	VD	VD	D	D	D	M	M	M
40	VD	VD	VD	D	D	D	M	M
60	H	VD	VD	VD	D	D	D	M
100	H	H	VD	VD	VD	D	D	D
150	H	H	H	VD	VD	VD	D	D
250	H	H	H	H	VD	VD	VD	D
400	H	H	H	H	H	VD	VD	VD
600	H	H	H	H	H	H	VD	VD
1000	H	H	H	H	H	H	H	VD
1500	H	H	H	H	H	H	H	H

Difficulty Levels: VE (Very Easy), E (Easy), M (Moderate), D (Difficult), VD (Very Difficult), H (Heroic)

Find the number of people the commander is trying to command in the left-hand column. If the number of troops doesn't match a level, go to the next lower number of troops. For example, a commander is attempting to command 85 troops, but since 85 isn't on the chart, go to the row labeled 60.

Then find the average skill level along the top columns. If the people have different skill levels, round all +1's and +2's down and find the average.

The result is how well the commander has to roll with his *command* skill to successfully order the troops.

If the commander beats the difficulty, all of the troops were successfully commanded — up to the number of troops he rolled for (a commander of 85 troops could only get the coordination of 60 since this is what he was forced to roll for).

If the commander missed the roll, find the difficulty level which corresponds to the commander's final roll. Then take the column, and move up the chart (fewer and fewer troops) until you find the difficulty that matches how well the commander rolled. This is the number of troops successfully commanded; the rest of the troops are ineffectual — they simply miss, don't add anything to the effort, act on their own, etc.

If the character didn't roll the difficulty number but rolled in the same difficulty range as the difficulty of the task, count up to the first ranking for that difficulty or a minimum of one row.

Example: *Tirol* is trying to command 40 troops with an average skill of 5D. Looking on the chart, this is a Difficult task. The gamemaster decides that the difficulty is 18.

Figuring Averages

Correctly figuring averages for crew skills and weapon damages is very important to maintain the balance of this system.

To figure the average, round all the +1's and +2's down. For example, a character with a skill of 4D+1 counts as only 4D when figuring the average — unless everybody else has 4D+1. Gamemasters, use your judgement.

For each different skill die code, multiply that number by the number of characters with that skill code.

Add all of these numbers together, and divide it by the total number of characters involved.

Round this number down, and then you have your average skill code!

For example, 30 troops with a *blaster* of 2D, 12 troops with a *blaster* of 5D and 2 troops with a *blaster* of 8D are combining on an action.

First do the multiplication: $30 \times 2 = 60$. $12 \times 5 = 60$. $2 \times 8 = 16$.

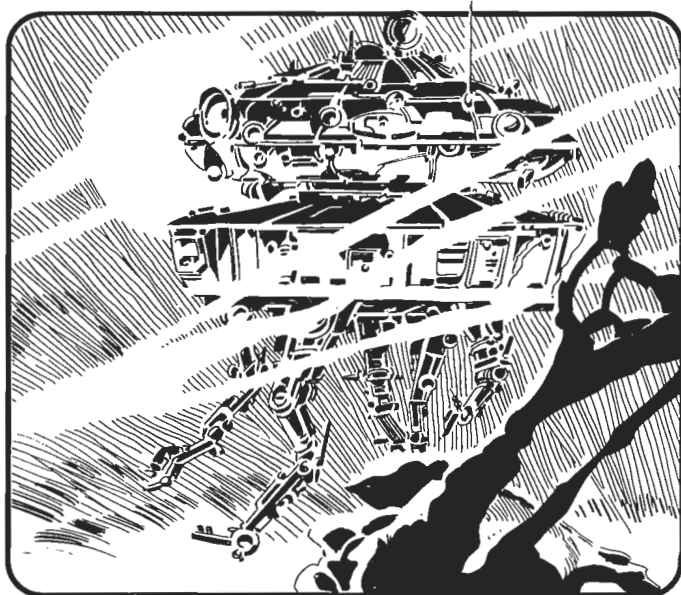
Now, add them all together: $60 + 60 + 16 = 136$.

Now divide this by the total number of characters (44). $136 / 44 = 3.09$. Round this down to get an average skill of 3D.

Needless to say, it helps to have a calculator around when running these big battles.

Combined Action Bonus Table

Number of People Being Coordinated	Bonus
2	+1D
4	+2D
6	+3D
10	+4D
15	+5D
25	+6D
40	+7D
60	+8D
100	+9D
150	+10D
250	+11D
400	+12D
600	+13D
1000	+14D
1500	+15D



If Tirog rolls 18 or higher, he commands all 40 troops.

If Tirog rolls a 16 or 17, that is still a Difficult total, but doesn't beat the difficulty. Tirog commands whatever number of troops matches wherever Difficult is first listed on the chart for the 5D average skill level — it's up one level to 25 troops (if 40 troops was the first Difficult level, Tirog would still have to go to 25 since he has to move up the chart a minimum of one level).

If Tirog rolls an 11-15, in the Moderate range, he commands 15 troops.

If he rolls 6-10, in the Easy range, he commands four troops.

If he rolls less than a 6, in the Very Easy range, he doesn't successfully command anyone since there is no Very Easy entry on the chart.

Bonus Dice

Now that you know how many troops were successfully commanded, add the bonus dice on the "Combined Action Bonus Table."

If the task is resolved in one roll, like repairing a vehicle, it applies to just that roll. If the task has two rolls, such as hitting in combat and then rolling damage, apply to bonus to both rolls. If the troops are using different weapons with different damage codes, find the average of the different weapon damages — rounding +1s and +2s down.

3.3 Scales

Sometimes characters will decide to shoot at starships or vehicles. If you look at the stats for a TIE fighter, you'll see that it has a hull code of 2D — does that mean it's only as tough as a character with a *Strength* of 2D? Of course not! It just isn't "to scale."

There are three kinds of scale charts that are in use: To Hit, To Damage, and Dodge.

There are also six distinct scales: Character, Speeder, Walker, Starfighter, Capital (for Capital Ship) and Death Star.

These charts are used to represent the vast differences between things like X-wings and the Death Star. Without the scale charts, the Death Star might have a hull code of 100D, and

Splitting Fire

Commanders can have their troops coordinated to shoot at more than one target: all fire must be split equally among the different targets, and each target must be of basically the same kind (for example, a commander could have his troops split fire among five starfighters that were all in the same range; he couldn't have his troops split fire between three cruisers and ten X-wings).

To do this, all targets must be within the same fire arc and the same range for the coordinated troops. Divide the number of coordinated troops equally among the different targets to find out how many troops are shooting at each target, and then add that bonus to their to hit and damage rolls.

Combining Limits

Combined actions have limits. A commander can only command as many troops as have weapons and have the target in the same range. *Starship repair* efforts are limited by the number of people who can get in the ship and do hands-on work. *Computer programming* efforts to hack through a system are limited by the number of terminals that can be linked together.

The gamemaster should determine limitations for the number of people who can combine actions based on common sense and judgement.

Some skills can be combined in unusual ways: large groups of characters can work together while using *search*, *con*, *intimidation* and *lifting*, *climbing* (mountain climbing with the appropriate gear), and repair and programming skills.

Some skills cannot be combined, including all *dodges*, *parrys*, *pick pocket*, *running*, *languages*, *law enforcement*, *streetwise*, *value*, *astrogation*, *beast riding*, *forgery*, *gambling*, *hide*, *stealth*, *stamina* and *swimming*.

Caveat

Anyone with a strong math background will quickly realize that troops using this system aren't as effective than if they are rolled individually. Alas, most of us don't have several months to recreate the Battle of Endor. This system is quick and dirty — it gives you the opportunity to run huge battles quickly and without a lot of fuss, so you can get back to the story.

who wants to roll 100D? This is an easier way of showing the differences and making it clear that, unless you can hit that particular thermal exhaust port, you stand no chance of destroying the Death Star with a starfighter.

These scale titles are self-explanatory, but for easy reference, each vehicle, starship and weapon statistic listing will include its scale.

Using The Charts

Find the scale of the thing that is doing the shooting along the left hand row (up/down). Find the scale of the target on the

column across the top. Find where the row and column cross — that is the *die cap*.

When the dice are rolled to hit the target, any which come up as higher than the die cap count as if they had rolled the die cap number. All "+"s on a die code count normally.

Example: Tirog is firing a blaster cannon on his freighter (a *Starfighter-scale* weapon) at a speeder (a *Speeder-scale* target). Bill finds the *Starfighter* row along the left side of the chart and reads it across to the *Speeder-scale* column (up-down columns) and sees that Tirog has a die cap of 4. When he rolls to hit, anything above that 4 counts as a 4.

Tirog has a starship gunnery skill of 2D+2, and the weapon has a fire control of 2D+1. Greg rolls his skill dice, and gets a 3 and a 2 (this is his wild die; since it's just a 2 and not a 1 or a 6, nothing special happens). The fire control dice come up as a 2 and a 5. Since the die cap is 4, the 5 counts as a 4, so his die total is 11 (3+2+2+4). Greg can add +2 to for his starship gunnery, and adds another +1 from the fire control, so he has a final total of 14 to hit.

When the speeder shoots back, Bill uses the same process. He finds the *Speeder* row along the left side of the chart and reads it across to the *Starfighter-scale* column (up-down) and sees that its die cap is a 6. Everything it rolls counts normally.

When wild dice and Character Points roll above the die cap, they also count as if they had rolled the number of the die cap. If the dice roll as a 6, they count as if they had rolled the die cap, but they are rolled again.

Example: Going back to the previous example, with the die cap of 4, if Tirog's wild die had come up as a 5, it would count as a 4. If it came up as a 6, it would count as a 4, and Greg would be able to roll the die again. If Greg decides to spend a Character Point, if the die comes up as a 1, 2, 3, or 4, it counts as what it was rolled. If it comes up as a 5, it counts as a 4. If it comes up as a 6, it counts as a 4, and Greg gets to roll the die again.

To Hit

This chart is used when a character or vehicle of one scale shoots at something of a different scale. If there is a "—" on the line, it means that the item cannot shoot at the scale in question.

Example: A *Death Star-scale* weapon can't shoot at anything smaller than a *Capital-scale* target.

To Dodge

This chart is used when something of one scale tries to dodge against something of another scale. A "-" means that the vehicle or character in question can't attempt to dodge the attacker.

Example: Tirog is driving an *AT-AT Walker*. A speeder is shooting at it. If Tirog tries to do a vehicle dodge with the walker, his die cap is 2.

To Damage

This chart is used when something takes a hit from a weapon of a different scale. Find the scale of the weapon on the left hand row. Find the column across the top for the scale of the thing that was hit.

The number on the left of the slash represents the die cap for the weapon; the number to the right of the slash represents the die cap for the character or vehicle resisting damage. A "-" on the left means that the weapon can't cause damage; a "-" on the right means that the weapon cannot resist damage.

Some vehicles will have weapons of a different scale on them — for example, a speeder might have *Character-scale* weapons mounted on it as well as *Speeder-scale* weapons. When using the *Character-scale* weapons, use the *Character-scale* die caps.

Scale Chart: To Hit

	Character	Speeder	Walker	Starfighter	Capital	Death Star
Character	6	6	6	6	6	6
Speeder	4	6	6	6	6	6
Walker	3	5	6	6	6	6
Starfighter	2	4	5	6	6	6
Capital	—	2	2	3	6	6
Death Star	—	—	—	—	3	6

Scale Chart: To Dodge

	Character	Speeder	Walker	Starfighter	Capital	Death Star
Character	6	5	5	3	—	—
Speeder	6	6	5	4	2	—
Walker	—	2	6	2	—	—
Starfighter	6	6	6	6	6	6
Capital	—	—	—	2	6	4
Death Star	—	—	—	—	3	6

Scale Chart: To Damage

	Character	Speeder	Walker	Starfighter	Capital	Death Star
Character	6/6	3/6	2/6	2/6	-/6	-/6
Speeder	6/3	6/6	3/6	3/6	1/6	-/6
Walker	6/2	6/3	6/6	3/6	1/6	-/6
Starfighter	6/2	6/3	6/3	6/6	3/6	-/6
Capital	6/-	6/1	6/1	6/3	6/6	1/6
Death Star	6/-	6/-	6/-	6/-	6/1	6/6

Chapter Four

Attributes and Skills

Characters in the *Star Wars* universe have six *attributes* which describe their inherent abilities in certain types of tasks.

Under each attribute are several *skills*. Skills are learned abilities, which are based on a character's attributes; they cover a much narrower range of ability, but characters with training in skills are much better off than characters who are just using their attributes to do a task.

When Do You Roll?

Characters (both player and gamemaster characters) roll whenever they do something important and somewhat difficult. When someone wants to walk to the corner store, they don't have to roll. If it's something that anyone can do anytime, like turn on a light, don't bother with a roll. However, if there's a chance of failure, the character has to roll to see how well he did.

Which Do You Use?

It depends upon what the character is doing. First, read the skill rules to see if what the character is doing is covered by one of the skills. If so, the character rolls their skill dice. If they don't have any extra dice in that skill, they just roll their attribute.

Example: *Tirog is going to try to pilot an AT-AT Walker. That type of action is covered by the walker operation skill, which is based on his Mechanical attribute. Tirog doesn't have any extra dice in that skill, so he simply rolls his Mechanical dice (2D+2).*

Other Skills

Not every character has every skill listed on their template. Most characters will have similar skills — almost every character has *blaster* or *starship piloting* or *streetwise* — but there are also skills that few characters have — *bowcaster* for instance.

Sometimes a character will want to do something not covered by a skill. The gamemaster can simply assign the action to an attribute. If the player wants his character to get better at the task, he can invent a new skill for the character.

For example, what if the character wants to play *nega-ball* to win money to finance repairs to his ship? There's no *nega-ball* skill, but since the game involves a lot of running around the gamemaster decides that the character should roll his *Dexterity*. If the player decides that he wants his character to get better at the sport, the gamemaster invents a *nega-ball* skill.

Does this mean that the character will be the only one in the galaxy with the *nega-ball* skill? No. In fact, other characters could have the skill — especially any professional athletes who did this for a living. It's just that the *nega-ball* skill wasn't

important to the game until the player decided to get some skill in that area.

Note that some crafty players may attempt to come up with some ridiculously powerful skills or specializations — for example, *Imperial secret codes*. Granted, this skill may exist, but to allow a character who isn't an Imperial to have this skill is an easy way to throw game balance out the window.

First, the player must give a *reasonable* explanation as to how his character learned that skill. As gamemaster, you always have the right to reject a proposed skill. You also have the right to give the character some unexpected complications from having this kind of skill. With *Imperial secret codes*, for example, maybe the Empire knows that this character has in-depth knowledge of Imperial security procedures, and decides that he has to be “eliminated” because of this. Yes, this character gets the skill, but his life has just been made a lot more interesting ...

Specializations

Many skills offer a number of *specializations*. See Chapter One, “Beginning Characters” and “Advanced Characters” for more information.

Advanced Skills

Advanced skills cost double the amount of time and Character Points to learn. Characters must have all the “prerequisite skills” listed with the advanced skill in order to learn the advanced skill. In addition, characters are *not* allowed to use their attribute dice to roll an advanced skill check, but they *are* allowed to add their advanced skill dice to any prerequisite skill check.

For example, a character with 5D in *first aid* — which could mean 3D in *Technical* and 2D in the skill *first aid* — could learn the advanced skill of *medicine*. But, when she used *medicine*, she would only roll whatever dice she had in the actual *skill* — if she has 1D in *medicine*, that's all she rolls. However, when rolling a *first aid* check, she gets to add the *medicine* dice she has to her *first aid* and *Technical* dice — a total of 6D in this case.

More Rules

Many of the skills require additional rules to use. All the rules are listed in this book, in the appropriate sections. Skills involved with combat, for example, are described briefly here, but expanded upon in the “Combat” chapter. Vehicle skills and starship-related skills are detailed in the appropriate chapters as well. All the *Star Wars, Second Edition* skills are listed here for easy reference.



Mike Vilardi

The Attributes

Dexterity is a measure of your character's in-born eye-hand coordination and balance. Characters with a high *Dexterity* are good shots, can dodge blaster bolts, can walk balance beams with ease and even make good pick-pockets. Characters with a low *Dexterity* are clumsy.

Knowledge is a measure of your character's "common sense" and academic knowledge. Characters with a high *Knowledge* value have a good memory for details, and know a great deal about different alien races and star systems (and their planets). They often have a flair for languages, and know how to get things done in bureaucracies. *Knowledge* is used whenever a player wants to know how much his character knows about a certain field. The difficulty depends upon how obscure the information is and how much the character knows about the subject in general.

Mechanical stands for "mechanical aptitude" and represents how well a character can pilot vehicles and control live mounts (like Banthas and Tauntauns). A character with a high *Mechanical* is going to take naturally to driving landspeeders, flying cloud cars and piloting X-wing starfighters and ships like the *Millennium Falcon*. A character with a low *Mechanical* has a lot of minor accidents.

Perception is the character's ability to notice things, both about his surroundings and other characters. Characters with a high *Perception* are quick to spot hidden objects or people hiding behind a corner. They are also good at convincing other people to do favors for them, tricking or conning others, and bargaining to get a good price for goods or services. Characters with a low *Perception* get lost a lot.

Strength is a character's sheer physical strength, endurance and health. Characters with a high *Strength* can lift heavy objects, are good at resisting disease and injury and can push themselves to great physical feats. A character with a low

Strength gets winded very easily.

Technical stands for "technical aptitude" and represents a character's innate knowledge of how to repair, take apart and modify things. A character with a good *Technical* is an expert at taking apart Droids, fixing busted drive systems, and modifying blasters to have a longer range. *Technical* also represents a character's abilities as a healer and doctor, his ability to set explosives, and his ability to figure out electronic security systems. Characters with a low *Technical* have trouble changing a power pack on a blaster pistol.

Dexterity Skills

Archaic Guns

Time Taken: One round

Used to fire any primitive gun, including black powder pistols and muskets. This skill is only common on primitive technology worlds.

The difficulty is based on range, which is listed with the weapon's description.

Blaster

Time Taken: One round

Used to fire any blaster weapon that can be held and carried by one character. This skill covers hold-out blasters, blaster pistols, blaster rifles, repeating blasters and anything in between. This skill does *not* cover fixed blasters or multi-crew weapons (this is covered under *blaster artillery*), weapons mounted on vehicles (covered under the *vehicle blasters* skill), or starship weapons (covered under *starship gunnery*, a *Mechanical* skill). This covers only Character scale weapons.

The difficulty is based on range, which is listed with the weapon's description.

Blaster Artillery

Time Taken: One round or longer

Used to fire any fixed, multi-crew heavy weapon, such as the heavy weapons used by the Rebel Alliance at the Battle of Hoth or fixed Ion Cannons used from a planet's surface. This skill covers Speeder, Walker, Starfighter and Capital scale weapons.

The difficulty is based on range, which is listed with the weapon's description.

Bowcaster

Time Taken: One round

Used to fire the Wookiee bowcaster, an unusual weapon normally only used by Wookiees.

The difficulty is based on range, which is listed with the weapon's description.

Bows

Time Taken: One round

Used to fire any bow-type weapon (excluding Wookiee bowcasters, covered under the *bowcasters* skill), including short bows, long bows and crossbows. This skill is unusual except on low-technology planets.

The difficulty is based on range, which is listed with the weapon's description.

Brawling Parry

Time Taken: One round

Used to parry another character's attack in hand-to-hand combat when both characters are unarmed.

Dodge

Time Taken: One round

This skill is used to dodge any ranged weapon, including blaster fire, grenades, bullets, arrows and any other weapon used at a distance.

Firearms

Time Taken: One round

This skill covers all guns which fire bullets, excluding archaic guns. Weapons covered include pistols, rifles, machine guns, assault rifles and any other primitive guns.



Allen Nunis

The difficulty is determined by the gun's range, which is listed with its description.

Grenade

Time Taken: One round

This skill is used to accurately throw grenades. Success means the grenade hits the location it was thrown to. Failure means it bounces to another location.

This skill also covers round, thrown objects like rocks, balls, and similar objects.

The difficulty is determined by the grenade's range, which is listed under its description.

Lightsaber

Time Taken: One round

Used primarily by Jedi Knights, the lightsaber skill is dangerous for the unskilled. If an attacking character misses the difficulty number (the base difficulty; not their opponent's *parry* total) by 10 or more, then the character has injured himself with the weapon and rolls damage on himself.

Melee Combat

Time Taken: One round

This skill is used whenever one character attacks another in hand-to-hand combat with weapons, including vibroaxes, gaderffii sticks, bayonets, chairs, clubs, blaster butts and anything else of this nature. This skill does *not* cover lightsabers.

The difficulty is determined by the type of weapon, as listed under the description of each weapon.

Melee Parry

Time Taken: One round

A character with this skill uses a melee weapon to parry another melee weapon or brawling combat attack.

Missile Weapons

Time Taken: Less than one round or longer

This skill covers all non-energy Character-, Speeder- or Walker-scale missile weapons, including grappling hooks, grenade launchers, and personal proton torpedo launchers.

The difficulty is determined by the range of the weapon, as listed under the description of each weapon.

Pick Pocket

Time Taken: One round

This skill is used to pick the pockets of others, or to palm objects without being noticed.

When a character makes a *pick pocket* attempt, the victim makes an opposed *Perception* roll. See the "Pick Pocket Modifier Chart."

Running

Time Taken: One Round or more

Any movement over half-speed is covered by running. See Chapter Five, "Movement" for more information.

Thrown Weapons

Time Taken: One round

Covers any primitive thrown weapons, such as spears, knives, and slings.

Vehicle Blasters

Time Taken: One round

This skill covers all vehicle mounted weapons of Speeder or Walker scale. It also covers Speeder or Walker scale weapons mounted on starships.

Pick Pocket Modifier Chart

Modifiers:

+10 or more to pick pocket's roll	Huge, congested crowd. The target is constantly being jostled by nearby street traffic.
+5 to pick pocket's roll	Crowded conditions, such as aboard a public transport.
+5 to target's roll	Light crowd, with few distractions.
+10 or more to target's roll	Very small crowd.
+5 to pick pocket's roll	Minor distraction such as a nearby speeder accident, alarms from speeding emergency vehicles, street performers, etc.
+10 or more to pick pocket's roll	Major distraction, such as a heated blaster battle, being at a loud concert, an accident immediately in front of the target, etc.
+5 to pick pocket's roll	Darkness

Pick pocket rolls higher than the target by:

21+	Target won't notice missing item until thief is well out of sight.
16-20	Target will notice missing item after a couple of minutes; the pick pocket will have several rounds to dive into the crowd.
11-15	Target will notice missing item after three rounds.
6-10	Target will notice that the item is missing the next round.
0-5	The object is snagged on material or somehow still held by the target. Each character must make another opposed roll next round, or the pick pocket can choose to release the item this round, unnoticed.

Target rolls higher than pick pocket by:

1-5	The target will feel the pick pocket's hand rummaging through his pocket. The target will be able to react next round.
6-10	The pick pocket gets his hand caught in the target's pocket; the target notices immediately. The pick pocket must make a <i>Easy pick pocket</i> total next round to remove his hand; the target can react as he sees fit.
11-15	The pick pocket gets his hand caught in the target's pocket; the target notices immediately. The pick pocket must make a <i>Moderate pick pocket</i> total next round to remove his hand; the target can react as he sees fit.
16+	Caught!! The target knows the thief is coming before the attempt and can prepare for the robbery.

Knowledge Skills

Alien Species

Time Taken: One round

This skill involves knowledge of any sapient species outside of the character's species. For Human characters, it covers all non-Humans; for Wookiees, the skill covers all non-Wookiees.

This skill includes knowledge of customs, societies, physical appearance, attitudes, philosophy, special abilities and knowledges, and other areas of reasonable knowledge.

Bureaucracy

Time Taken: One round to several days

This skill involves a character's knowledge of bureaucracies and their procedures. This skill can be used in two ways:

First, the character can use this skill to determine whether or not the character knows what to expect from a bureaucracy. For example, if a character needs to get a permit for his blaster, a successful skill check would mean he knows what forms and identification he needs, who he would have to talk to, how long the process might take and some short cuts he might be able to take.

Secondly, the skill can also be used to find out what information a bureaucracy has on file. The difficulty depends upon how restricted the information is:

- **Very Easy** — Available to all. Finding out how much you owe on your starship.
- **Easy** — Available to most people. Finding out which ships are in port.
- **Moderate** — Available to anyone who qualifies.
- **Difficult** — Somewhat restricted. Finding out how much someone else owes on their starship. Finding out how to legally get your ship out of an impound yard.
- **Very Difficult** — Very restricted. Who to bribe to illegally get your ship out of an impound yard. Getting permission to make an emergency landing in the middle of a busy intersection.

Modifiers:

- How common or unusual the request is. Bureaucracies have smooth procedures for handling common problems; an unusual problem often causes a fair amount of confusion and delay.

Very common problem:	no modifier
Reasonably common:	+5 modifier
Unusual request:	+10 to difficulty
Very unusual request:	+15 or more to difficulty.

• If the bureaucracy is well funded, has good morale, or is truly dedicated to meeting the needs of those who use it, add +5 or more to character's roll. If the bureaucracy is poorly funded or of low morale, add +5 or more to the difficulty. If the bureaucracy is very corrupt or doesn't care about providing services add +10 or more to difficulty unless the character bribes or "brown-noses" the right people. The better the bribe or the brown-nosing, the higher the modifier for the character.

• Add +5 or more to the character's roll if he is well known and well liked, and the bureaucrats have good reason to help the character. For example, Luke Skywalker asking a New Republic general for assistance.

• No modifier if the character isn't well known and the bureaucrat has no reason to want to help the character — but no reason to hinder her either.

• Add +5, +10 or more to the difficulty if the character is a known troublemaker, nuisance or criminal. The modifier applies if the character is affiliated with an organization that has that reputation. For example, if Tirog has had several run-ins with the officials on Tatooine, when he goes to Tatooine again, he will suffer at least a +10 difficulty modifier when he tries to get anything done. Another example might be if Tirog is working for Tagge Mining Corporation and goes to the mining world of Besero — the bureaucrats have never heard of Tirog, but Tagge causes many problems for them, so Tirog would again suffer a difficulty modifier because of who he is representing.

If the character succeeds at the roll, the character will get whatever he needs done (within reason) in a short amount of time — up to half the normal time. If the character fails, the process will take as long as normal, or longer if the character has drawn undue attention to himself. The character might even be arrested on a trumped up charge if he has been particularly obnoxious.

Remember, not everything is possible for everyone. Bullying, bribing, or rolling really high against a low-level bureaucrat will not allow you to find out when the Star Destroyer is leaving orbit. He just doesn't *know* and doesn't have any way of finding out. The best he'll be able to do is lead you to someone who might.

Intimidation Sample Modifiers

Intimidator is threatening target with physical violence (and is either armed or has superior strength)	+5
Intimidator is obviously much more powerful	+10
Target is totally at the mercy of intimidator	+15
Modifiers to the Difficulty include:	
Target has the advantage	+5
Target is in a position of greater strength	+10
Target can not conceive of danger from intimidator	+15

Business

Time Taken: One round to one day

The character has a working knowledge of businesses and business procedures. A character skilled in this knowledge might want to run their own business, or knows how to convince a warehouse manager to give him a tour of a facility or to allow him to "borrow" a few things in an emergency. Characters with a strong *business* skill know how much it costs companies to produce goods and will be able to negotiate for good prices direct from a company or distributor. The character probably has several contacts in the business world and can get special favors done for them if they are somewhere where the company has a lot of power.

Finding out information about businesses presents similar difficulties — most stores, shops, and markets are *Easy* to figure out, while factories, service facilities, and public works range from *Moderate* to *Very Difficult* depending on their complexity and how much their workers/owners/supervisors want to hide the information from the public. An *Heroic business* task would be trying to find out how much Jabba the Hutt is making, or what industries Emperor Palpatine has special interest in.

Cultures

Time Taken: One round to one day

This skill is knowledge of particular cultures and common cultural forms (primitive tribal civilizations tend to be very similar, for example). This skill allows a character to determine how he might be expected to behave in a particular situation or among a particular group of individuals. The more obscure the information or culture, the higher the difficulty.

This skill can be used for cultures of one's own species or for those of other species.

Intimidation

Time Taken: One round

The character's ability to scare or frighten another. Through this fear, the character can force others to obey commands, reveal information they wish to keep hidden, or otherwise manipulate individuals.

Intimidation is normally dependent upon a character's physical presence, body language or force of will to be successful. Some characters use the threat of torture, pain or other unpleasant happenings to intimidate others.

"And now, Princess, we will discuss the location of the hidden Rebel base."

— Darth Vader

Characters resist *intimidation* with the *willpower* skill. Modifiers to the skill roll can be found on the "Intimidation Sample Modifiers" chart.

Languages

Time Taken: One round

The common language of the Known Galaxy is Basic. Most people speak it; if not as their main language, they are at least fluent in it. Virtually everyone can understand it. However, some areas of the galaxy are so isolated that Basic is rarely spoken, and some aliens can't or refuse to speak Basic. For example, Wookiees can understand Basic, but, because of the structure of their mouths, cannot usually speak it. Ewoks do not normally understand Basic, but can learn it fairly easily.

The *languages* skill is used to determine whether or not a character understands something in another language. If the character wants to say something in a language in which he isn't fluent (see *languages* specialization), increase the diffi-

culty by two levels.

The base difficulty depends upon how similar the language is to Basic:

- **Very Easy** — Dialect of Basic, uses many common slang words or phrases.
- **Easy** — Common language related to Basic.
- **Moderate** — Common language, but not related to Basic (Huttese).
- **Difficult** — Obscure language, not related to Basic (Wookiee).
- **Very Difficult** — Extremely obscure language, such as one unique to a culture that has never been contacted before or a "dead" language; language that cannot be pronounced by the person trying to understand.
- **Heroic** — Language where many concepts are beyond the character's understanding or experience. May include musical languages or languages dependent upon intricate body language.

Modifiers:

+10 or more to character's roll — Language is very simple in structure, and expresses concepts common to character's experience.

+1 to +5 to character's roll — Language has simple structure and has many common concepts.

No modifier — Language is intricate, but most beings will have common experiences and ideas.

+1 to +5 to difficulty — Language is complex and structured in an unusual manner.

+6 to +10 to difficulty — Language is extremely complex, and has many ideas that other species and cultures don't readily understand.

+11 to +20 or more — Language is so complex or unusual that ideas don't readily translate.

+10 or more to character's roll — Idea is very simple. "No." "Yes."

+1 to +5 to character's roll — Idea is simple. "I have a bad feeling about this." "Landspeeder — only 1500 credits."

No modifier — Idea is of average complexity. "We're out of ammo." "The generators are about to overload; explosion is imminent."

+1 to +5 to difficulty — Idea is of above average complexity. "The stormtroopers are going to be charging over that ridge in 10 minutes." "3000 credits for the ten blasters, plus a crate of blaster power packs, and I'll give you my word that I won't tell anyone what a great deal you gave me."

+6 to +10 to difficulty — Idea is complex. "When the shield generator drops, Red Squadron will go for the ion cannons along the hull, while Blue Squadron will concentrate their fire on the bridge. Until then, try to defend each other from the TIE fighters."

+11 to +20 or more to difficulty — Idea is very complex. "From a sociological point of view, the culture of the Ithorians is wholly dedicated to the metaphors of their first great poet and philosopher, Tiethiagg. His aptitude for understanding the unique herd culture and how it related to the individual, and how each Ithorian had to contribute to the health of the planet as a whole ..."

Fluency: Any character who makes 10 Difficult (or greater)

difficulty checks on a specific language is considered fluent in that language and no longer has to make *languages* rolls to see if he understands the language.

Specialization

Characters may specialize in a specific language, such as Wookiee, Huttese, or Astromech Droid. Once the character has 5D in the specialized language, the character is considered fluent in the language and no longer has to make rolls to understand anything in that language. However, if the character is attempting to understand unusual dialects or seldom used words of that language, he can use the character's specialty language as a base instead of Basic in order to get better modifiers. For example, a character fluent in Huttese trying to understand a dialect of Huttese will have a much easier time than a character who only knows Basic. A character who is fluent in Basic might need to make a skill roll to understand technical or unusual terms — he should roll his *Knowledge*+5D versus whatever modifiers and difficulties the gamemaster sets.

Gamemaster note: Certain characters, like Luke Skywalker or Han Solo, know more languages than one would expect. Han travels around the galaxy a lot, but how can he know Wookiee, Hutt, and, probably, several more languages fluently? And Luke comes from a planet with at least three separate languages in use (Basic, Jawa, and Tusken Raider). How do they know all these tongues?

If you have a player who wants to come from a world where lots of languages are spoken, or from a background that involved her travelling around the galaxy, you might want to give them a "break" on learning their initial languages. Cut the cost for such characters in half or even in thirds. Give them a few "extra" language dice. This is okay as long as you don't do it for everyone all the time, and make sure that knowledge of the language won't seriously unbalance the campaign.

Law Enforcement

Time Taken: One round

The character has knowledge of law enforcement techniques and procedures. Because of this, the character knows how to deal with the authorities and may be able to persuade a customs official not to impound a ship, or not arrest him for a minor offense. Characters will also be knowledgeable about laws. By making a successful skill check, the character will know whether or not bribery, resistance or cooperation is advisable under particular circumstances. This skill covers major laws — New Republic or Imperial — and their underlying principles. Some planets have very unusual legal systems and customs. Specialization is required to have knowledge of individual planetary systems' law enforcement.

Planetary Systems

Time Taken: One round

This skill represents a character's general knowledge of geography, weather, life forms, trade products, settlements, technology, government and other general information regarding different systems and planets.

The base difficulty is based on how obscure the system is:

- **Very Easy** — System that everyone has heard of and knows something about. Coruscant, the former Imperial capital and the capital of the New Republic. Endor *since* the Battle of Endor. Alderaan. Corellian system.
- **Easy** — Systems that most people will have heard of, but they will only know one or two things about. Kessel has spice mines. Lianna is the home of Sienar Fleet Systems.

• **Moderate** — Systems that the average person might have heard of, but they probably know nothing about. Sullust, home of the Sullustans. Kashyyyk, the Wookiee homeworld.

• **Difficult** — Very obscure systems that most people will never have heard of, or maybe they've heard of it but have no interest in learning anything about it. Bespin. Questal.

• **Very Difficult** — System that very few people have ever heard of, and even then, only a small percentage know anything of it beyond its name. Dantooine. Ord Mantell. Tatooine before Luke Skywalker became famous.

• **Heroic** — System that almost no one has ever heard of. The system may not even be on the star charts or be officially registered. An unexplored system that might have been visited by traders. Dagobah. Hoth. Yavin. Endor *before* the Battle of Endor.

Modifiers:

A basic modifier is dependent upon how obscure the information is:

No modifier — Information is very common or easily figured out from quick observation. All natives and most visitors know this. Dagobah is a swamp world without any advanced settlements. The only reason to go to Tatooine is Mos Eisley Spaceport and Jabba the Hutt's crime syndicate.

+1 to +5 to difficulty — Information is common, but requires some observation or investigation. All natives will know this; many visitors might. Cloud City is powered by custom designed repulsorlift generators. The basis of Coruscant's economy is the huge bureaucracy.

+6 to +10 to difficulty — Information is obscure and requires detailed observation. Most natives know this information, but most visitors don't. Tatooine is populated by a hostile species known as Tusken Raiders. Kashyyyk's lowest eco-levels are extremely dangerous.

+11 to +20 to difficulty — Information isn't well known and many natives may not know this. Significant observation and investigation is necessary to turn this up. In Cloud City, Lando Calrissian siphoned off a small portion of Tibanna gas to produce spin-sealed Tibanna gases for blasters. Hoth is populated by dangerous predators called Wampas.

+21 or more to difficulty — Only a select few individuals know this. The information is restricted or not well distributed to the galaxy at large. Before the Battle of Yavin, knowledge that Yavin was the site of the main Rebel base.

Streetwise

Time Taken: One round to one day or longer

A character uses this skill when he wants to make a contact in the criminal underworld, purchase illegal goods or services, or find someone to do anything illegal.

This skill also reflects knowledge of specific criminal bosses, such as Jabba the Hutt or Talon Karrde, and their organizations and activities.

The base difficulty depends upon how common the service or good is or how hard it is to find the person:

• **Very Easy** — Things that are fairly easy to find under most circumstances. A blaster on a planet where blasters are illegal but not well regulated. A bounty hunter on a "crime world."

• **Easy** — Things that are easy to find, but normally require some discretion or careful investigation. Finding a representative of a well known criminal organization. Hiring someone to steal some goods for a good price.

• **Moderate** — Any service which involves considerable risk, or finding a good which is both illegal and well regulated. Finding a blaster on a planet where they are very carefully regulated. Hiring someone to sneak you off a planet when you're the subject of an Imperial manhunt. Knowing where the best smugglers, thieves or other type of criminal might be hiding out.

• **Difficult** — Finding someone with a very unusual skill, or finding a good that is very expensive, dangerous or carefully controlled.

• **Very Difficult** — Finding a specific criminal who is in hiding. Finding a good on a world where possession is an automatic death penalty.

• **Heroic** — Finding an extremely rare good which normally wouldn't be available, even under the best of circumstances. Finding stolen TIE fighters. Arranging a personal meeting with Jabba the Hutt — when he isn't expecting you.

Modifiers:

+10 or more to the player's total — There is almost no law enforcement on the planet.

No modifier — There is moderate law enforcement; the local law may look the other way as long as criminal activity isn't obvious or dangerous to the local government or general public.

+10 or more to the difficulty — There is very strict law enforcement. The world is under martial law or has no tolerance for criminals.

+10 or more to the difficulty — The character has never been to the planet before or has no contacts in the area. The character knows none of the local customs, may not know the language, or may not know who to bribe.

+1 to +9 to the difficulty — The character has been to the planet before but has no contacts, or the character has a contact but doesn't know the local traditions or customs.

No modifier — The character may have a minor contact and at least knows what not to do in common circumstances.

+1 to +9 to the character's total — The character is known in the area, or has some contacts.

+10 or more to the character's total — The character is well known and liked by the local underworld. He is known as reliable and trustworthy (as criminals and their associates go).

+10 or more to the difficulty — The underworld doesn't trust the character because he has turned in other criminals or is known to work for the local law.

No modifier — The character is local, or is a recent arrival, but is discrete and hasn't given any cause to be suspected.

+5 or more to the difficulty — The character is known or believed to work for a rival, enemy criminal organization.

+5 or more to the character's total — The character is known or believed to work for a sympathetic criminal organization, or at least one that is not a competitor.

Survival

Time Taken: One round when used for knowledge or reacting to danger; one hour or more when looking for necessities.

This skill involves knowing how to survive in hostile environments, including deserts, jungles, ocean, forests, asteroid belts, volcanoes, poisonous atmosphere worlds, mountain and other dangerous terrains.

The skill can also be used for a general information roll — “What does the character know about this environment?” — and it can give clues as to how best to deal with native dangers.

If the character is in a dangerous situation, if the player doesn't know what to have his character do, the player may roll the *survival* skill to see if the character knows what to do.

When a character is in a hostile environment, the character may make a roll to find the necessities of life: shelter, food, water, herbs and roots that can be made into medicines, and so forth.

When the character makes a survival roll, have them roll based on the difficulty:

- **Very Easy** — Character is intimately familiar with terrain type (Luke on Tatooine).
- **Easy** — Character is familiar with terrain type (Leia on Endor).
- **Moderate** — Character is somewhat familiar with terrain. May have briefly visited area before (Han on Hoth).
- **Difficult** — Character is unfamiliar; first time in a particular environment (Admiral Ackbar on Tatooine).
- **Very Difficult** — Character is completely unfamiliar with situation (Leia inside a Space Slug).
- **Heroic** — Character is completely unfamiliar with situation and has no idea how to proceed (Any character who doesn't know where they are).

Value

Time Taken: One round

This skill covers a character's ability to gauge the fair market value of goods, based upon the local economy, the availability of goods, their quality and other market factors. The character can also gauge specific capabilities of and modifications made to goods with regard to performance.

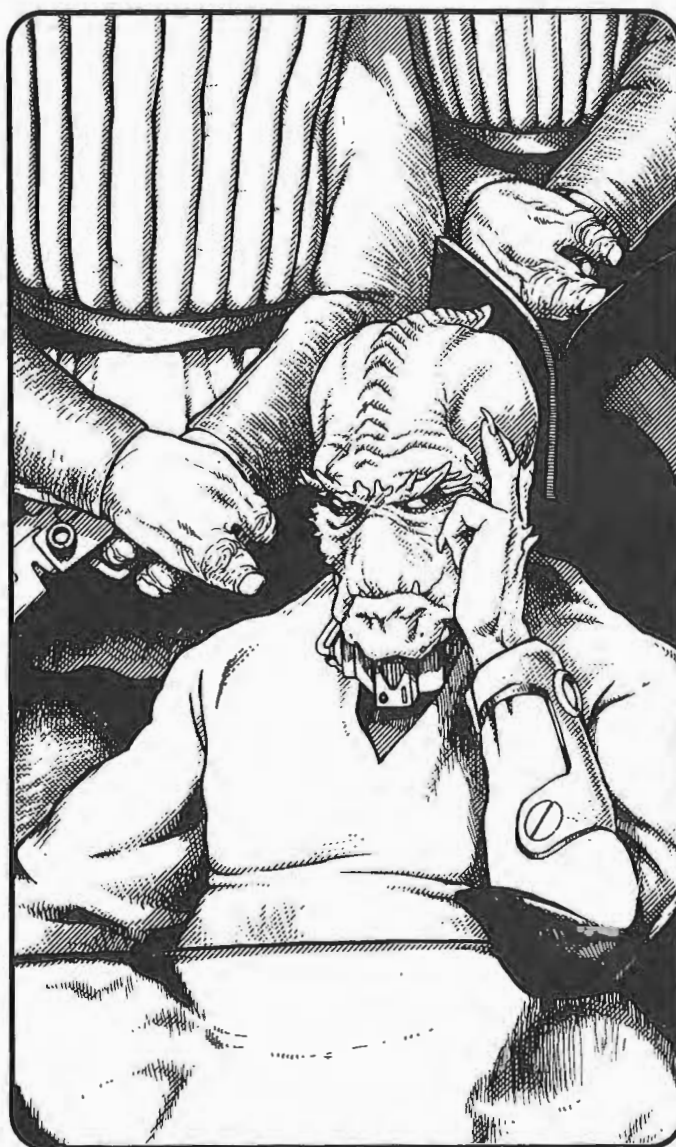
- **Very Easy** — Knowing that a new Astromech Droid should cost about 1000 credits.
- **Easy** — Knowing that a new freighter, equipped with heavy duty weapons, should cost about 35,000 credits, and could probably stand up to a slower starfighter, but not a customs ship.
- **Moderate** — Figuring out how much a modified freighter is worth, and how much better (or worse) the modifications make it.
- **Difficult** — Knowing how much an Imperial prototype weapon was worth and how effective it was.
- **Very Difficult** — Determining how expensive it should be to hire a crack pilot to fly an Imperial blockade ... when he knows the risks.
- **Heroic** — Coming up with a market price for a product in a hurry — one that isn't normally “on the market” (Bespin, a Star Destroyer, a Rebel Princess to be sold to the Empire).

Willpower

Time Taken: One round

A character's strength of will and determination. *Willpower* is used to resist *intimidation*.

Also, when a character fails a *stamina* check, if the character can make a *willpower* check at one higher level of difficulty, they can drive themselves on through sheer willpower. A character doing this will have to make a *willpower* check as often as they would normally have to make a *stamina* check, with all checks at one difficulty level **higher**. Once the character fails a check or stops pushing himself, the character is



Mike Vilardi

completely exhausted and must rest double the normal length of time. If, as a result of failing the *stamina* check, the character would have suffered any damage, the character suffers one worse level of wound as a result of pushing their body far beyond its limitations.

Mechanical Skills

Archaic Starship Piloting

Time Taken: One round

This skill allows characters to pilot primitive *Orion*-style and other more basic starship designs. While these vehicles are seldom used in settled areas, they can be encountered on frontier worlds or planets that have just developed space travel on their own.

Astroagation

Time Taken: See astroagation rules in Chapter Six, “Space Travel.”

This skill is used aboard a starship to plot a course from one star system to another.

Beast Riding

Time Taken: One round

This skill is used to ride any live mount. Unlike vehicles, animals will sometimes resist being told what to do. Each animal has an *orneriness* code. When a character mounts a riding animal, the character makes an opposed roll against the animal's orneriness code. If the character rolls higher than the animal, it does as he wishes. If the animal rolls higher, find the results on the chart below.

The character must make another opposed roll whenever the animal is exposed to a dangerous situation or a situation which could scare the animal — being involved in a battle, encountering a ferocious predator, being surprised by a sudden storm or an incoming starship are examples of when a character would have to make a control roll.

Animal rolls higher than character by:

21+ points — Animal bucks rider. Roll the animal's *Strength* versus the character's *Dexterity* — if the animal rolls higher, the character is thrown to the ground. The animal will trample the rider if there is no immediate threat; otherwise, it will run to safety.

16 to 20 points — Animal bucks rider and runs to safety. It will not attempt to trample the rider.

11 to 15 points — Animal refuses to follow rider's command and runs to safety. The rider may regain control by making another *beast riding* roll and beating the animal's total by 5 or more points.

6 to 10 points — Animal stops moving and refuses to move for the rest of the round or the next round.

1 to 5 points — Animal stops moving and refuses to move for the rest of the round.

Capital Ship Gunnery

Time Taken: One round

This skill covers the operation of all Capital-scale starship weapons.

Capital Ship Piloting

Time Taken: One round

This skill covers the operation of large, combat starships such as Imperial Star Destroyers, *Carrack*-class cruisers, Corellian Corvettes, torpedo spheres and other ships in this class. These ships normally require huge crews for efficient operation, and thus the skill emphasizes both quick reflexes and disciplined teamwork.

Capital Ship Shields

Time Taken: One round

This skill covers the operation of shields for all Capital-scale starships, both military and civilian. These types of shields normally require large, coordinated crews for efficient operation.

Communications

Time Taken: One round

This skill covers the use of subspace radios and comlinks. While operation of communication devices are normally very easy tasks, this skill is often used in order to descramble enemy codes, and find frequencies of enemy transmissions. This skill is also useful if a character wishes to send or receive a signal with an intervening natural hazard, such as a gas cloud, heavy magnetic fields or locations with a high metal content, which disrupt communications.

The following difficulties are for *finding* a specific kind of frequency:

Decoder Roll Chart

Coder's roll is \geq decoder's roll by:	Decoder learns:
6	Nothing can be made out
1-5	Decoder makes out wrong message
Decoder's roll is \geq coder's roll by:	Decoder learns:
0-3	One or two garbled passages
4-6	About one-quarter of the information in the message
7-10	About half of the information in the message
11+	The entire message is unscrambled

• **Very Easy** — Listening in on a known, registered frequency (Public communications, corporations).

• **Easy** — Listening in on a specific private frequency (Corporation, low-security government communications, such as emergency services).

• **Moderate** — Listening in on a somewhat sensitive communication frequency, such as local governments, sensitive businesses or security-conscious individuals.

• **Difficult** — Tapping professionally secure channels like lower-level Imperial or higher level police bands.

• **Very Difficult** — Listening in on higher Imperial channels, or high ranking government channels.

• **Heroic** — Listening in on a top-secret Imperial, Rebel or New Republic frequency.

If the signal is coded, the communications specialist must also make a decoding roll. Some broadcasting devices have *coding* die codes — roll that and the broadcaster's *communication* skill to determine how difficult the message is to decode. By comparing the results on the "Decoder Roll Chart", the communication specialist may learn none, some or all of the message.

Please note that some messages will also have code words — for example, Coruscant might be referred to as "Dewback" in a message — at this point, the characters will only know what was said *about* "Dewback" and they will have to find some other way of finding out *what* "Dewback" is.

Ground Vehicle Operation

Time Taken: One round

This skill covers the operation of primitive wheeled and tracked land vehicles, including personal transportation cars and bikes, cargo haulers. Some military vehicles also utilize wheel or track technology. This skill is seldom needed on modern worlds, but this technology is very common on primitive worlds.

Hover Vehicle Operation

Time Taken: One round

This skill covers the operation of primitive hover vehicles, which are dependent upon generating a cushion of air for operation. These vehicles are generally unwieldy, but they are used on many primitive worlds and are sometimes used for specific military applications. These vehicles are also used on

planets with unusual gravitational fluctuations or other quirks which interfere with repulsorlift operation.

Powersuit Operation

Time Taken: One round

Powersuits are devices which enhance a person's natural abilities through servo mechanisms and powered movement. These suits are often used for construction or cargo movement work wherever industrial Droids are neither practical nor desirable. This technology has also been adapted to the Zero-Gee Stormtrooper (spacetrooper) battle suits.

Repulsorlift Operation

Time Taken: One round

The character knows how to operate common repulsorlift (or antigrav) craft, including landspeeders, airspeeders, speeder bikes, skiffs and sail barges.

Sensors

Time Taken: One round

This skill allows individuals to use sensors to (read lifeforms, determine vehicles, pick up energy readings, get long-distance visual readings, etc.).

One scanning roll can be made per round. When a scanning roll is made, the character detects everything that he rolled well enough to notice, and missed everything that he didn't roll well enough for.

Sensors can perform two distinct tasks: detection and identification. When a sensor *detects* something, it means that it has noticed the object, but cannot identify exactly what it is. When a sensor *identifies* something, that means that the sensor identifies the *type* of ship or object (for example, telling the difference between a YT-1300 transport and an Imperial Star Destroyer).

The base difficulty to find a ship with sensors depends upon the mode the sensor is in; the ship must be within a sensor's area of scanning to be detected.

Sensor Mode	Detect	Identify
Passive	Moderate	Very Difficult
Sweep	Easy	Difficult
Scan	Easy	Moderate
Focus	Very Easy	Easy

Modifiers:

Adds to difficulty:

+1D or more	Sensor masks
+5	(To identify only) Sensor decoy (detects both ship and decoy as "real" unless difficulty is beat)
+5	Target ship's sensors are in <i>passive</i> mode
+15	Target ship is <i>running silent</i>
+10	(To identify only) Jamming
+10	Ship is hiding behind planet or other massive body
+20	Ship has other mass objects, such as asteroids, to hide among

Add to sensors roll:

+5	Small natural body (small asteroid)
+10	Capital-scale ship
+10	(To detect only) Jamming
+10	Moderate size natural body (decent-size asteroid)

+20	Planetary or moon-sized natural body
+20	Death Star-scale ship
+30 or more	Stellar object (star, nebula, black hole, etc.)

If the sensor operator beats the difficulty by 10 or more points, he is able to ferret out the ship's transponder code, and call up the ship's registry on his computer records. However, BoSS doesn't release the identity of every transponder code to just anyone — many ships, especially undercover military vessels, will have falsified transponder identities. Of course, if the ship has a false transponder code, this information can be worthless anyway.

Scanning Planets

It is much more difficult to scan planets than open space — the energy given off by a planet's geothermal functions, any civilizations and other prominent energy sources provide an overwhelming amount of data, while atmosphere and radiation may distort sensor images. For this reason, planetary scans can normally only scan a portion of a planet at a given time.

The basic difficulty depends upon how much of the planet is being scanned. No more than half a planet may be scanned at a time simply because the sensors are straight-line only — while many geological factors, such as atmosphere and gravity, will be relatively constant everywhere, other things, such as population centers, geography and natural resources, will vary dramatically.

The normal procedure is to make a general scan of the planet to determine basic characteristics, and then do increasingly tighter focus scans to determine information about interesting landmarks.

- **Very Easy** — An area one square kilometer or less (a small town)
- **Easy** — An area 100 square kilometers or less (a moderate-size city)
- **Moderate** — An area 1000 square kilometers or less
- **Difficult** — An area one million square kilometers or less (an average size nation)
- **Very Difficult** — An area 100 million square kilometers or less (a small continent)
- **Heroic** — Half of a planet

The level of information the character is scanning for affects the scanning difficulty: it is very easy to find major landmarks such as continents and navigation beacons, while it is virtually impossible to find a hidden military base, unless the scanner knows exactly where the base is.

Modifiers:

Adds to scanning difficulty:

- **+5-20 (depending upon situation)** — Looking for telltale energy emissions, such as emissions from spaceships.
- **+10 or more** — Specific signal is hidden amongst other similar emissions or in an area where other signals will overwhelm that object's signal (for example, a ship flying among volcanoes to disguise its trail; hiding a Droid in a factory filled with active Droids and electronics systems).

• **+5 or more** — Determining a specific lifeform if there are many different forms of life in area.

Adds to scanner's roll:

- **+25 or more** — Looking for basic information: location of major continents, atmosphere and gravity, general composition of land masses

+10 — Looking for major sources of heat, light and other energy sources; by default, other, non-energy emitting areas, such as glaciers, can be found. Energy output can determine if a major city, volcanic activity or some other source.

+5-15 (depending upon size) — Looking for major landmarks, such as mountain chains, forests, large lakes, or cities.

+5 or more — Determine lifeforms if lifeform is known and there are massive concentrations of them (determining that Humans live on a planet if there are thousands of them clustered in a small area).

+5 or more — Determining a specific lifeform if it is very different than all other lifeforms around it (finding a Human and a Wookiee who are hiding in a Noghrri village).

+10 or more — Following an energy trail left by an incoming starship.

Space Transports

Time Taken: One round or more

This skill is used to pilot all space transports such as YT-1300 transports (like the Millennium Falcon) or stock freighters or scout ships. While these are not specifically designed as combat craft, they can be used as such with this skill. Transports may be Starfighter or Capital scale.

Starfighter Piloting

Time Taken: One round

This skill is used to pilot all starfighter attack starships, including X-wings, Y-wings, A-wings, and TIE fighters.

Starship Gunnery

Time Taken: One round

This skill is used to fire all Starfighter-scale starship weapons.

Starship Shields

Time Taken: One round

This skill is used to operate shields on all Starfighter-scale ships.

Swoop Operation

Time Taken: One round

Swoops are dangerously fast, difficult to pilot vehicles which combine a typical repulsorlift engine with an ion engine afterburner for unbelievable performance.

Walker Operation

Time Taken: One round

A character with this skill can pilot AT-AT's, AT-ST's, personal walkers and other varieties of this kind of vehicle.

Perception Skills

Bargain

Time Taken: One minute

This skill is used whenever characters want to haggle over prices for goods. This skill is often used between a player character and a gamemaster character.

The gamemaster should determine the local market value of the good (in general, the value should be close to the value listed on the Cost Chart, but some goods in some marketplaces will be very expensive or very cheap compared to other locations. Likewise, many merchants will charge exorbitant fees, either as part of the "bargaining process" or because of the individual situation).

This skill is designed to be roleplayed, rather than simply rolled. The gamemaster may also use a mixture of roleplaying and die rolls to determine how the character is doing.

The player always has the choice to refuse a deal. If the gamemaster feels that the character has simply rolled an unfair deal, without the player roleplaying the situation, he should allow the gamemaster character to refuse the deal as well.

To resolve this, make an opposed skill roll. Find the results on the chart below.

Modifiers:

No modifier — Bargainers have never dealt before

+5 or more to purchaser — Buyer and seller have good relationship. The buyer is a frequent customer, pays on time and never has a serious complaint.

+5 or more to seller — Customer has been a "problem" customer, so buyer has a vested interest in getting as good a price as possible, or even risk losing the sale in order to get personal satisfaction.

+5 or more to purchaser — Local market is flooded with this good, and the prices have been driven down by easy availability.

+5 or more to seller — Product isn't readily available, and thus has a high demand.

+10 or more to seller — Local merchants work together to artificially inflate prices (collusion).

+5 or more to buyer — Item is damaged. The seller will pretend to drive a hard bargain, but will let goods go at a lower price and hope buyer doesn't notice damaged item. If customer makes appropriate *Perception* check to notice that good is damaged, modifier should go to +10 at a minimum.

+5 or more to seller — Seller makes up extravagant claims about abilities or qualities of good in hopes that customer will accept claims at face value. If customer makes an appropriate *value* skill check, customer will realize which claims are false.

This skill can also be used for bribery. This skill use requires more than simply handing someone a stack of coins. The character must gain that person's confidence so they will believe the bribe will remain a secret. Bribery may also take the form of having to do favors ("You know, if you allow me to 'buy back' my blaster (slipping the inspector a 100 credit coin), I can find out

Seller beats buyer by:

21+	Price is three times local market value
16 to 20	Price is two times local market value
11 to 15	Price is one and a half times local market value
6 to 10	Price is one and a quarter times local market value
3 to 5	Price is 110% of local market value

If rolls are within two points of each other either way, then purchase price is at local market value

Buyer rolls higher than seller by:

3 to 5	Price is about 90% of local market value
6 to 10	Price is about 85% of local market value
11 to 15	Price is about 75% of local market value
16 to 20	Price is about 65% of local market value
21+	Price is about 50% of local market value



John Paul Lona

when Jabba's smugglers are going to be delivering the next shipment of Kessel spice. I'm sure that anyone who could bust that kind of shipment would be a wealthy person indeed ...").

Note that there are few officials above accepting a bribe now and then — it's just a matter of figuring out how many credits or what favors will get the individual's attention. Characters can make opposed *bargain* skill rolls when negotiating a bribe — if the recipient of the bribe rolls higher, he should be able to demand more money or favors for his cooperation.

The type and size of the bribe depends upon the situation. Petty local officials may want 100 credits to get a confiscated blaster back or several thousand to get a ship out of the impound yard. A character may have to pay 15 or 20 credits to get a specific table at a restaurant, or possibly several hundred just to get a certain room at a posh hotel. If the official is famous or very powerful, bribes will have to be correspondingly large or somehow subtle (for example, giving an official's wife a loan at a very favorable interest rate, etc.). Remember that some characters will have no use for bribes as well.

The size of the bribe also determines how well it is received.

Modifiers:

+10 or more to target — Bribe is insultingly small (less than half of what is reasonable). The bribing character may be reported to local officials.

+5 to target — Bribe is small (less than 90% of what is reasonable).

+5 to bribing character — Bribe is larger than expected.

+10 or more to bribing character — Bribe is much larger than is expected.

One note on bribery: Pre-New Republic (and most New Republic) stormtroopers cannot be bribed. Period. End of story. They can be tricked, conned, intimidated and, of course, killed, but bribing one is like trying to teach a Rancor table manners.

Command

Time Taken: One round

Command is a measure of a character's ability to convince gamemaster characters and subordinates to do what they are told. Command is most often used in a combat situation, such as a squad leader commanding his troops or a Star Destroyer captain telling his gunners which enemy ship to target. Command is also the skill used when coordinating work forces, such as the manufacture of ships in space dock and other complex operations. For more information on how *command* works, see "Combining Actions" in Section 3.2.

Some sample Difficulty ranges:

- **Very Easy** — Characters have every reason to obey (a stormtrooper who thinks you're an admiral)
- **Easy** — Characters have some reasons to obey (a group of Rebels from different units whom you are organizing to resist an Imperial attack)
- **Moderate** — Characters have no reason to disobey (a crowd of civilians being told to "move along" after an accident)
- **Difficult** — Characters are skeptical of you (a group of Ewoks who have caught you in a trap)
- **Very Difficult** — Characters have every reason to be suspicious (stormtroopers when you're found in a known Rebel area)
- **Heroic** — Characters have no reason at all to listen to you (a stormtrooper who thinks you're a general — a Rebel general)

Con

Time Taken: One combat round to several minutes, depending upon how long it takes the character to say what is needed to pull off the con.

Con is used to trick characters, or otherwise convince them

to do something that isn't in their best interest.

The difficulty of the *con* depends upon who is being conned.

- **Very Easy** — A close friend or relative who has no reason to suspect a *con*.
- **Easy** — Naive teenager, gullible person.
- **Moderate** — Stormtrooper, when *con* doesn't personally involve him.
- **Difficult** — A customs or law enforcement officer; stormtrooper when *con* will involve possible danger.
- **Very Difficult** — Someone who should know better (Jabba the Hutt, an Imperial general).
- **Heroic** — Someone who *really* knows better (A Jedi Knight, Emperor Palpatine).

Modifiers:

+10 or more to victim — *Con* will cause victim to do something illegal or highly dangerous.

+5 or more to victim — Person knows the character is prone to pulling cons and has their guard up.

No modifier — *Con* will convince victim to do something they might normally do anyway.

+5 or more to conning character — Victim generally likes character, but suspects something because of unusual behavior.

+10 or more to conning character — Victim has no reason to suspect dishonesty, and trusts and likes that character.

Characters can *actively resist* a *con* attempt by rolling their *con* or *Perception* dice against the opponent's *con* total. In that case, the *con* difficulty number is *ignored*, but the modifiers are not. Cons can only be resisted by characters who suspect a *con* — the gamemaster should *never* say "Would you like to roll against a *con* attempt?"

Note that some characters will be better off in some situations "ignoring" the attempt. If a character with a *Perception* of 2D "calls" a *con* — rolls against it — and the *con* would have normally been *Heroic*, now the difficulty number is dependent only upon the character's roll. This shows that, no matter how dumb or dangerous a proposition there is, sometimes someone will outsmart themselves into going along with the *con*.

Forgery

Time Taken: One round to several days

The character has the ability to falsify electronic docu-

ments to say what the character wishes. Characters might forge bank notes to get someone else's credits out of an account, forge Imperial cargo vouchers so that they may appear to have the right permit to carry a certain type of restricted good, forge identification so that they may impersonate New Republic inspectors or plainclothes police, etc.

When a character is using a forged document, the person seeing the document may make a *search* or *Perception* check to spot the forgery. This is further modified by how hard the document is to forge and how familiar with the type of document the character doing the forgery (and the character *examining* the forgery) is.

Gambling

Time Taken: One round to several minutes

This skill is used to increase a character's chances of winning at games of chance. This skill doesn't affect games that are purely random, but does influence games with an element of skill, like sabacc. When playing a skill game honestly, all characters make opposed skill rolls, and the highest roll wins.

A character can also use the *gambling* skill to cheat or detect others who are cheating. When a character cheats, every other character is allowed to make an opposed *gambling* skill roll to see if they detect the cheat. The characters can make detection rolls every time the gambler attempts to cheat. If they fail, the gambler "wins" the round.

Modifiers include "assistance" (more than one person looking for the cheater, or helping the cheater), one character's familiarity with the game being played surpasses the other's, etc. The gamemaster should consider as many "angles" as possible when using the *gambling* skill.

Hide

Time Taken: One round

Characters with this skill are good at hiding objects from view. This skill is used when trying to hide weapons on one's person, hiding goods within luggage, hiding objects to be left in a room and other such uses. This skill is also used for long time concealment, such as hiding a data disk under a hyperdrive motivatory breaker circuit so that if the ship is searched the disk won't be found.

When characters are attempting to spot hidden objects, they must make an opposed *search* or *Perception* check. Modifiers include how well the gamemaster thinks the character hid the object — in roleplaying terms. Just rolling high to hide a lightsaber on the character's belt won't do any good in a strip-

Some examples of modifiers to the forgers' roll are:

+10	Forger has had extensive experience with document type or Inspector has had none
+5	Forger has some experience with document type/Inspector has had little
+3	Forger has "sample" document to compare it to
+3	Forger has all necessary materials to perform forgery
+variable	Forger has special assistance (Droids, computers) designed to assist in forging documents
No modifier	Both characters have equal experience with document

Modifiers to inspector's roll:

+10	Inspector has extensive experience with document type/Forger has none
+5	Forger has some experience with document type/Inspector has had little
+3	Inspector has "sample" document to compare forgery to
+variable	Inspector has additional assistance (computers, Droids, analyzers) designed to help spot forgeries.

search, but dumping one down a ventilator shaft will be much more effective (usually).

Investigation

Time Taken: one round to several days

This is a character's ability to find and gather information regarding a character's activities, and then draw a conclusion about what a character has done or where they have gone. This skill is useful for finding out about a character's ship reservations and following them to a specific planet, or figuring out shady business dealings. This skill should be roleplayed as much as possible.

Persuasion

Time Taken: One round

Persuasion is similar to *con* and *bargain* — and is a little bit of both. A character using *persuasion* is trying to convince someone to go along with them — but they aren't tricking the person (that would be *con*), and they aren't paying them (as in a *bargain*).

However, potential rewards can be offered — talking someone into rescuing a princess from an Imperial holding cell is definitely a persuasion attempt. And stating that the reward would be "bigger than anything you can imagine" without going into details is not unusual.

The difficulty ranges for *persuasion* are the same as for *con* above — except they should be modified as follows:

If the character making the persuasion actually *means* what he says about a situation (as Luke did when he talked to Han about rescuing Leia), then decrease the difficulty range by one level.

If the character making the attempt is actually trying a low-level *con* on the target (as Greedo tried to when he told Han he'd "lose" him if Han turned over the money he owed Jabba), then increase the difficulty range by one level.

Search

Time Taken: One round

This skill is used when the character is trying to spot hidden objects or individuals. If the subject of the search has been purposefully hidden, the searching character makes an opposed skill roll against the hiding character's *hide* skill. If the object hasn't been hidden, the character simply makes a roll against a difficulty:

- **Very Easy** — Character knows object's exact location.
- **Easy** — Character knows the approximate location of a hidden object.
- **Moderate** — Character has only vague information, or has only a general idea regarding what they are looking for.
- **Difficult** — Character is conducting a general search, but doesn't know what they are looking for (for example, looking for clues at a crime scene). Objects that are very small, like coins.
- **Very Difficult** — Character doesn't know what they are looking for, or object is very obscure or extremely small.
- **Heroic** — Object is almost microscopic in size.

Sneak

Time Taken: One round

This is the character's ability to move silently, move in shadows and otherwise sneak around without being noticed. This is an opposed roll — the character sneaking around makes a roll, and anyone who might spot the character makes

a *search* or *Perception* roll.

This skill is also used when the character wants to make a long distance journey without leaving behind physical clues. The character makes a roll to leave behind false clues and paths and the tracking character must make an opposed *search* roll to follow the true path.

Strength Skills

Brawling

This is the character's ability to fight hand-to-hand without any weapons. Most creatures have a good *brawling* skill.

Characters may grapple with their opponents rather than simply slugging them. When grappling, a character is trying to subdue his opponent by wrestling them to the ground, pinning their arms so that they cannot fight back, or stop them in some other way. When a character attempts to grapple, increase the difficulty of their attack by +10, but if the brawler achieves a Stun result or better, their opponent is at a disadvantage, such as pinned, in a headlock, or some other situation. If the attacker wishes, he can automatically inflict normal damage for every round that the victim is held at bay. The victim must make an opposed *Strength* roll to escape, with a +1 penalty for each point by which the character succeeded in his grapple attempt.

Climbing/Jumping

Time Taken: One round

This skill is used when the character attempts to leap a wide gap, climb a tree, wall or cliff, or jump up and grab an outcropping. The difficulty of these tasks is outlined below:

- **Very Easy** — Using ladders and rope walkways to climb around in the Ewok cities.
- **Easy** — Jumping from rooftop to rooftop if the roofs are only a couple of meters apart.
- **Moderate** — Leaping and grabbing the end of a starship's entry ramp as the ship rises for takeoff.
- **Difficult** — Swinging across a shaft in the Death Star on a rope with a princess in your arms.
- **Very Difficult** — Springing from a carbon freeze pit before the mechanism activates. Leaping from one speeding vehicle to another during a chase through the forests of Endor.

Lifting

Time Taken: One round

This skill is used for lifting and carrying heavy objects. The difficulty depends upon the weight of the object and how long it will be carried.

When a character first lifts an object, they must make a *lifting* check. At each interval listed on the chart below, the character has to make another check to see if the character can continue to carry the object or is so exhausted that it must be put down.

If the character matches the difficulty level, the character can do nothing but concentrate on carrying the object for that time period while at cautious (walking) speed. If the character beats the difficulty by more than one level, the character can do other actions, but carrying the object always counts as an action.

Use this chart when characters lift and carry objects. Characters must reroll at each listed interval (for example, at one round, two rounds, three rounds, 30 seconds, one minute, and so forth).

Lifting Difficulty Chart

	10kg	25kg	50kg	75kg	100kg	150kg	200kg	250kg	300kg	350kg
1 round	VE	VE	VE	E	E	M	M	M	D	D
2 rounds	VE	VE	E	E	M	M	M	D	D	D
3 rounds	VE	VE	E	M	M	M	D	D	D	VD
30 seconds	VE	VE	E	M	M	M	D	D	D	VD
1 minute	VE	VE	E	M	M	M	D	D	VD	VD
2 minutes	VE	VE	E	M	M	M	D	D	VD	VD
5 minutes	VE	E	E	M	M	D	D	VD	VD	VD
10 minutes	VE	E	E	M	M	D	D	VD	VD	VD
15 minutes	VE	E	M	M	M	D	D	VD	VD	H
30 minutes	VE	E	M	M	D	D	D	VD	VD	H
1 hour	E	E	M	M	D	D	VD	VD	H	H
2 hours	E	M	D	D	D	VD	VD	H	H	H
3 hours	E	M	D	D	VD	VD	H	H	H	H
6 hours	M	D	D	VD	VD	H	H	H	H	H
9 hours	M	D	D	VD	VD	H	H	H	H	H
12 hours	M	D	VD	VD	H	H	H	H	H	H
15 hours	D	VD	H	H	H	H	H	H	H	H
18 hours	VD	H	H	H	H	H	H	H	H	H
24 hours	H	H	H	H	H	H	H	H	H	H
	400kg	500kg	600kg	700kg	800kg	900kg	1 ton+			
1 round	D	VD	VD	VD	VD	VD	H			
2 rounds	D	VD	H	H	H	H	H			
3 rounds	VD	H	H	H	H	H	H			
30 seconds+	H	H	H	H	H	H	H			

If the character fails the roll, he must immediately put the object down.

If the character succeeds at the difficulty by more than one level, the character may do other actions while carrying that weight; if he only matches that difficulty level, he may do nothing but concentrate on carrying that weight and moving up to one half-speed action per round.

Please note that for repeated Heroic actions, the difficulty should escalate (for example, a first Heroic action might have a difficulty number of 30; the second one might have a difficulty of 35; the third might have a difficulty number of 45, and so forth).

Stamina

Time Taken: *Stamina* checks are made when characters exert themselves over long periods of time. Whenever a character fails such a roll, they are fatigued and operate at -1D to all actions until they rest for a time equal to that spent exerting themselves.

Stamina checks are useful to reflect that a character is being pushed to his or her physical limits — they should be called for once in a while, but the gamemaster shouldn't require characters to make *stamina* checks all of the time.

Characters can still continue if they are fatigued, until they fail a third *stamina* check. At this point, the character is completely exhausted and must rest for twice the amount of time that he exerted himself to remove the penalty.

Swimming

Time Taken: One round

When a character fails a *swimming* check, he begins to drown. Roll 2D at the beginning of each round; if the total is less than the number of rounds that the character has been drowning, the

character drowns and dies. Characters can attempt other actions while drowning at a -3D penalty. Characters who are drowning may attempt to save themselves once per round. They must make a *swimming* total at one level of difficulty higher than the one in which they failed their swimming roll (the character doesn't suffer the -3D penalty when making this roll).

Technical Skills

Armor Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

The cost and difficulty to repair armor depends upon how badly damaged it is.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15% of cost
Heavily	Moderate	25% of cost
Severely	Very Difficult	35% of cost
Destroyed	May not be repaired	

Armor also requires maintenance, but this type of activity is normally done "off-camera" (outside of game play) rather than taking place during adventures.

Armor can also be improved and modified to provide more protection. The difficulty to improve armor depends upon how much additional protection is going to be provided; other factors, such as additional attachments, reducing weight and other factors are beyond the scope of these rules but will be addressed in future rules supplements.

The "pip increase" is from the armor's *original value*.

Pip Increase	Difficulty	Cost For Parts
+1	Easy	15% of original cost
+2	Moderate	25% of original cost
+1D	Difficult	30% of original cost
+1D+1	Very Difficult	35% of original cost
+1D+2	Heroic	50% of original cost

Armor may not be improved (with these rules) more than 1D+2 above its original value. If the character wants to have someone else improve the armor, the cost is *at least* doubled, although it can often be much more because of the highly specialized knowledge needed.

Blaster Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

The cost and difficulty to repair weapons depends upon how badly it is damaged.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15% of cost
Heavily	Moderate	25% of cost
Severely	Very Difficult	35% of cost
Destroyed	May not be repaired	

Weapons also require maintenance, but this type of activity is normally done "off-camera" (outside of game play) rather than taking place during adventures.

Blasters can also be improved and modified to cause more damage, to fire at longer ranges, to have increased ammo capacity and numerous other factors; however, this section only covers increasing damage. The difficulty to increase damage depends upon how much additional protection is going to be provided; other factors will be addressed in future rules supplements.

The "pip increase" is from the blaster's *original value*.

Pip Increase	Difficulty	Cost For Parts
+1	Easy	15% of original cost
+2	Moderate	25% of original cost
+1D	Difficult	30% of original cost
+1D+1	Very Difficult	35% of original cost
+1D+2	Heroic	50% of original cost

Blasters may not be improved (with these rules) more than 1D+2 above their original value. If the character wants to have someone else improve the blaster, the cost is *at least* doubled, although it can often be much more because of the highly specialized knowledge needed — improving blasters is often illegal, so prices may be even more inflated.

Capital Starship Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

The cost and difficulty to repair capital starships depends upon how badly it is damaged, and what systems have been damaged.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the starship.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Shields — The difficulty depends upon the number of die codes lost.

Shield Dice Lost	Repair Difficulty	Repair Cost
1D	Easy	5%
2D	Moderate	5%
3D	Difficult	5%
4D+	Very Difficult	10%

Drives — When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

Hyperdrives — A Moderate repair roll is necessary to repair a damaged hyperdrive.

Modifying starships is too complex and detailed a subject to be addressed in these rules; it will be fully dealt with in future supplements.

Capital Starship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

The cost and difficulty to repair weapons depends upon how badly it is damaged.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15% of cost
Heavily	Moderate	25% of cost
Severely	Very Difficult	35% of cost
Destroyed	May not be repaired	

Weapons also require maintenance, but this type of activity is normally done "off-camera" (outside of game play) rather than taking place during adventures.

The rules for the increasing of capital ship weapons' abilities are the same as those for normal blasters.

Computer Programming/Repair

Time Taken: One round to several minutes

This skill is used to repair and program computers. This skill also covers computer security procedures and how to evade them. When a character attempts to defeat computer security and get access to restricted data or programs, determine a difficulty:

- **Very Easy** — Public data. Your character's credit balance.
- **Easy** — Public data, but finding it may take a little more research. Who owns a building or starship.
- **Moderate** — Private data. A person's diary, or their credit balance.



- **Difficult** — Secret data. A corporation's records, or military plans.
- **Very Difficult** — Top-secret data. The Navy's cloaking device plans, or the itinerary of a Grand Moff.
- **Heroic** — Information that only a select few individuals would know. The location of all of Emperor Palpatine's secret weapons vaults.

If the character beats the difficulty number, they retrieve the information they were looking for. If the roll is less than half the difficulty number, the computer's security system becomes aware of the intruder and triggers all alarms.

Demolition

Time Taken: One round to several minutes

Demolition is a character's ability to set explosives and his knowledge of how to set explosives to accomplish specific special effects.

The most common explosive is detonite, and a fist sized cube does 1D worth of Speeder-scale damage. The following damage is figured for one cube of detonite. More only adds to the damage, but a less powerful explosive will lessen the effect.

When a character sets charges, they can either try to set the explosive for extra damage or for special effects.

The difficulty depends upon the object being blown open:

- **Very Easy** — A plywood door
- **Easy** — A hard wooden door
- **Moderate** — A bolted steel door
- **Difficult** — A lightly armored door such as a blast door
- **Very Difficult** — A heavily armored object, such as the hull of a starship

If the character beats the difficulty, they get extra damage

dice. Find the number of points by which the character beat the difficulty:

1-5	+1D
6-10	+2D
11-15	+3D
16-20	+4D
21-30	+5D
31+	+6D

This is added to the damage of the explosive. If that damage penetrates the obstacle, then the attempt succeeded. Note that, if enough explosive is used, the roll becomes nearly irrelevant (except in checking for mishaps).

Characters may also attempt special effects for explosives. The difficulty is dependent upon the specific type of result:

- **Very Easy** — Rigging a speeder bomb so that the next time the landspeeder is put into drive the bomb goes off, destroying the vehicle.
- **Easy** — Blowing off the back hatch of a computer without leaving any permanent marks or burns.
- **Moderate** — Rigging and hiding explosives on blast doors so that the next time they are closed the explosive goes off, funneling down a specific hall. This takes five minutes to prepare.
- **Difficult** — Setting off an explosive charge on the leg of an AT-AT walker so that the drive cords are severed, and the walker topples over when it tries to take a step.

Droid Programming

Time Taken: 15 minutes to several hours or days.

This skill is used whenever someone attempts to program a Droid to learn a new skill or task. While Droids can "learn" through trial and error, or by drawing conclusions, it is often just easier and faster to program the ability into the Droid's

memory.

The programmer must have access to a computer or datapad, which must be jacked directly into the Droid's memory for programming. The difficulty depends upon the sophistication of the task, but can be modified by other factors. The time taken also depends upon the complexity of the task — a Very Easy task might take only half an hour to program, but a Very Difficult task might take days or weeks to program.

Droid owners often have memory wipes done on their more intelligent Droids — because of their intelligence and creative capabilities, these Droids often develop their own personalities over time. A memory wipe eliminates all of the Droid's memory, including all learned skills and tasks which aren't directly hard-wired into the Droid's permanent memory (normally, this is only done by the manufacturer; if a skill is to be directly hardwired into a Droid's permanent memory, increase the programming difficulty by +30).

When a new skill is programmed into the Droid, it begins at one pip over the attribute — the programmer must have that skill at least +2D over what the Droid's skill level will be (simply put, teaching a skill to another person is much easier than programming it into a Droid). Once the Droid has learned the basic skill, it may pay Character Points to increase its skill, or buy skill cartridges to increase skill levels.

Note that many extremely difficult tasks are broken down into a series of steps of lesser difficulty, but this requires more time-consuming programming rolls to reflect that the programmer is tackling the job one problem at a time.

- **Very Easy** — Move any boxes from one area to another area, one at a time, making neat stacks.
- **Easy** — Patrol an area in a particular pattern at regular intervals, and report or stop any unauthorized intruders. Performing a memory wipe.
- **Moderate** — To handle the front desk of a hotel, and be courteous to all customers, as well as to solve customer service problems.
- **Difficult** — To teach Droid rudimentary skill use (see Section 8.2, "Droids").
- **Very Difficult** — To modify vehicles or other equipment for better performance by making assumptions rather than relying on pure, established fact.
- **Heroic** — To design a factory-made Droid in a manner that overrides its core programming (to change a Protocol Droid into a Droid that can fight in combat effectively; to reprogram a Droid's preset "personality").

Modifiers:

Add to difficulty:

- +5-30 — Droid type is completely unfamiliar to programmer (modifier depends upon *how* unfamiliar)
- +15 or more — Task is not related to kinds of tasks that Droid is designed to undertake.
- +10 or more — Droid is of very low intelligence, and is incapable of creative thought (messenger Droid, power generator Droid).
- +10 — Task is distantly related to Droid's designated functions.
- +5 — Task is close to, but not exactly, the type of task or skill that the Droid is designed for.
- +5 — Droid is of low intelligence, such as a labor Droid, and isn't intended to perform creative thought.

Add to programmer's roll:

- +5-10 — Droid model is familiar to programmer.

+5 or more — Droid is fully sapient and is intended to make independent conclusions and decisions (Astromech or Protocol Droid).

+5 or more — Droid has been operating "independently" for a long time.

Droid Repair

Time Taken: 15 minutes, then one hour, then two hours.

This skill covers the repair, maintenance and modification of Droids. The repair difficulty depends upon how badly damaged the Droid is:

Droid Was	Difficulty
Lightly Damaged	Easy
Heavily Damaged	Difficult
Severely Damaged	Very Difficult
Nearly obliterated	Heroic

When someone repairs a Droid, they must have appropriate replacement parts for those that were damaged and destroyed. As with *Droid programming*, *Droid repair* tasks can be broken down into several smaller, easier, but more time-consuming tasks, so that unless a Droid was destroyed, given enough time, patience and money, it can often be repaired.

When someone wishes to add an attachment to a Droid, the difficulty is listed with the attachment; difficulty levels can vary, depending upon the type of Droid (for example, a fourth-degree Droid can much more readily accept an interior mounted grenade launcher than a first-degree Droid — its shell is properly reinforced, its software nodes are designed around the appropriate programs necessary to operate the launcher, and a myriad of other factors). Most attachments come with software which must be programmed or hardwired into the Droid's memory with the *Droid programming* skill.

First Aid

Time Taken: One combat round

This skill covers the application of medpacs and other emergency life saving procedures. For rules on the use of first aid, see Section 3.1, "Combat and Injuries."

Ground Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the vehicle.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Drives — When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

The modification of vehicles is too complex a subject to be dealt with in these rules, but will be addressed in future supplements.

Hover Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the vehicle.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Drives — When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

The modification of vehicles is too complex a subject to be dealt with in these rules, but will be addressed in future supplements.

Medicine

Time Taken: minutes or hours

Advanced skill — requires *first aid* of at least 5D. This skill covers complex medical procedures such as surgery, and the installation of cybernetic replacements and enhancements. Characters with the *medicine* skill are also familiar with all types of medicines and are capable of using them to best effect.

Repulsorlift Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the vehicle.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Drives — When a drive or generator is destroyed, a Difficult

repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

The modification of vehicles is too complex a subject to be dealt with in these rules, but will be addressed in future supplements.

Security

Time Taken: One round to several minutes.

This skill involves the knowledge of physical security systems: locks, alarm systems and other detection devices. It does not govern computer security procedures.

- **Very Easy** — Standard lock, no special protection
- **Easy** — Regular security lock, civilian
- **Moderate** — High-quality lock, standard military
- **Difficult** — Bank vault lock, upper military
- **Very Difficult** — Super-security lock, Imperial governor, Fleet captain, rare collectible dealer, Jabba the Hutt's locks
- **Heroic** — If Darth Vader or Emperor Palpatine locked things up, this is what they'd use

Space Transports Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

This skill governs the repair and modification of all space transports. The difficulties and costs are identical to those for *starfighter repair*.

Starship Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

The cost and difficulty to repair capital starships depends upon how badly it is damaged, and what systems have been damaged.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the starship.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Shields — The difficulty depends upon the number of die codes lost.

Shield Dice Lost	Repair Difficulty	Repair Cost
1D	Easy	5%
2D	Moderate	5%
3D	Difficult	5%
4D+	Very Difficult	10%

Drives — When a drive or generator is destroyed, a Difficult

repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

Hyperdrives — A Moderate repair roll is necessary to repair a damaged hyperdrive.

Modifying starships is too complex and detailed a subject to be addressed in these rules; it will be fully dealt with in future supplements.

Starship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

The cost and difficulty to repair weapons depends upon how badly it is damaged.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15% of cost
Heavily	Moderate	25% of cost
Severely	Very Difficult	35% of cost
Destroyed	May not be repaired	

Weapons also require maintenance, but this type of activity is normally done "off-camera" (outside of game play) rather than taking place during adventures.

Weapons can also be improved and modified to cause more damage, for longer ranges, for increased ammo capacity and numerous other factors; however, this section only covers increasing damage. The difficulty to increase damage depends upon how much additional protection is going to be provided; other factors will be addressed in future rules supplements.

The "pip increase" is from the blaster's *original value*.

Pip Increase	Difficulty	Cost For Parts
+1	Easy	15% of original cost
+2	Moderate	25% of original cost
+1D	Difficult	30% of original cost
+1D+1	Very Difficult	35% of original cost
+1D+2	Heroic	50% of original cost

Starship weapons may not be improved (with these rules) more than 1D+2 above their original value. If the character wants to have someone else improve the weapon, the cost is *at least* doubled, although it can often be much more because of the highly specialized knowledge needed — improving weapons is often illegal, so prices may be even more inflated.

Walker Repair

Time Taken: In general, 15 minutes, then six hours, then one day, then two days. May be customized to circumstances.

Each damaged system must be repaired separately. First, determine the system that has been damaged:

Maneuver — The difficulty depends upon how many dice have been lost from the maneuver code.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Moves — The difficulty and cost depends upon the number of moves lost by the vehicle.

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%

Drives — When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and its cost is 35% of the vehicle's cost.

The modification of vehicles is too complex a subject to be dealt with in these rules, but will be addressed in future supplements.

Chapter Five

Movement

Movement

Every character or vehicle has a “Move” listing. When players declare movement (either for their characters, or for vehicles that their characters are piloting), the move tells the gamemaster how much distance (in meters) the vehicle or character covers.

“Move” represents the number of meters covered in a move. A movement counts as an action, just like shooting a blaster, or making a *Droid repair* roll.

Any character or vehicle may make up to four moves per round — the last move in a round may be less than the full distance listed under “Move,” but it still counts as an action.

Example: *Tirog is piloting a landspeeder with a move of 90. He can declare up to four moves in a five-second round, each one up to 90 meters long.*

If he declares that he will make two moves and shoot his blaster in that round, that counts as three actions (move, move, fire), so he suffers a -2D penalty to all of his skill rolls in that round.

Half-Speed Movement

A character or vehicle may make *one* half-speed movement (moving half or less than half of the “Move”) in a round. A half-speed movement is “free” in most circumstances (on all but Difficult, Very Difficult or Heroic terrains). This free movement doesn’t count as an action, and reflects that when you are moving very slowly, like walking or driving at a low speed, that you don’t need to concentrate that hard to be successful.

If a character is taking a half-speed movement, he may not make any other moves.

Example: *Tirog, with his move of 10, is walking very slowly across Moderate terrain. He declares that he will make a half-speed movement and fire twice. The half-speed movement is free, so his actions are only firing twice, so he suffers a -1D penalty in that round for acting twice.*

Terrain Difficulties

When a character moves, the player must roll to see if the character successfully ran or drove over the terrain. Terrain is given a difficulty ranking (Very Easy, Easy, Moderate, Difficult, Very Difficult, or Heroic), and then the gamemaster has to pick an appropriate difficulty number for the terrain.

These terrain difficulties reflect the difficulty to simply get over the terrain in a roughly straight line, moving as necessary to get around obstacles.

When a character or vehicle wants to move over terrain, the character rolls his piloting skill and the vehicle’s maneuver-

ability — if they roll higher than the difficulty number, they have gotten over the terrain without any problems. If they fail the roll, see “Movement Failures.”

The characters must roll for each move made in a turn.

Example: *Tirog declares two moves with his landspeeder in a round. His repulsorlift operations skill is 4D, the landspeeder’s maneuverability is 2D. The terrain is Moderate.*

Because he is moving twice, that’s two actions, so he suffers a -1D penalty to all actions that round. For his first move, he must roll against the Moderate difficulty, which the gamemaster decides is a 12. If he rolls a 12 or higher, he gets over the terrain without any problem.

He must make another roll to get over the terrain for his second move.

Characters do not have to roll to move over Very Easy, Easy and Moderate terrains if they are only going at half-speed (half their “Move”).

On Difficult, Very Difficult or Heroic terrains, characters do have to make a roll to navigate the terrain, even if moving at half speed and this movement counts as an action. When moving at half-speed across these terrains, reduce the movement difficulty by three levels (Difficult terrain becomes Very Easy, Very Difficult becomes Easy and Heroic terrain becomes Moderate).

Example: *Tirog is making a half-speed move across Moderate terrain. He doesn’t even have to roll to cross the terrain — he can automatically get through it because he is going so slowly.*

Later, Tirog is trying to get through Heroic terrain at half-speed. This time, his half-speed movement counts as an action and he has to roll, but because he is going at half-speed, he is only rolling against a Moderate difficulty.

The movement difficulty is increased if the character wants to do complex maneuvers, like jumping off obstacles, doing high speed 180° turns and other dangerous actions (see “Maneuvers”).

When piloting a vehicle, the character rolls their appropriate vehicle piloting skill, or *Mechanical* attribute if they don’t have the skill. Characters also get to roll the vehicle’s *maneuver code* and add that to their total.

Characters moving on foot roll their *running* skill or *Dexterity* attribute. Swimming characters roll their *swimming* skill or *Strength* attribute.

If the character fails the movement roll, find the number of points by which they failed on the “Movement Failure Chart.”

Terrain Difficulties List

Very Easy: Running over flat ground, such as walkways or



Allen Nunis

tracks. Swimming in calm water. Driving over flat, artificial surfaces, such as roads. Repulsorlift over any flat, stable surface. Flying through calm space, not unduly cluttered with debris or subject to unusual gravitational or other navigational hazards.

Characters moving at half-speed can automatically get through this terrain.

Easy: Running over flat but naturally uneven ground, with some minor obstacles such as rocks, holes, branches, and so forth. Swimming through water with some obstacles—branches, reefs, some moderately strong currents. Driving over flat, artificial but poorly maintained surfaces, or driving over relatively smooth but natural surfaces; driving in moderate traffic. Repulsorlift in uneven terrain, or in moderate traffic, such as on a highway or on city streets. Flying a starship in the vicinity of other starships, such as over a spaceport, or around minor obstacles in space, such as a small, dispersed asteroid belt.

Characters moving at half-speed can automatically get through this terrain.

Moderate: Running over rough ground or ground with many obstacles. Swimming in a very constricted area, such as through a small tunnel, or in an area with many obstacles. Driving in heavy traffic at high speed, on rough terrain or through a difficult storm, such as thunder and lightning. Repulsorlift on very uneven terrain, such as down a chasm, or through a dangerous storm that obstructs view. Flying in crowded space, or in an area littered with a moderate amount of debris, with several other starships in the area, or flying down an artificial canyon on a space station.

Characters moving at half-speed can automatically get through this terrain.

Difficult: Running in a panicked crowd, through a small minefield, or over very rough ground, such as with drop outs, through a darkened tunnel, or dodging falling boulders. Swim-

ming during a very rough storm, or around attacking predators. Driving a vehicle over very rough terrain, such as up a mountain side, through a crater field or during a meteor storm. Repulsorlift through the forests of Endor or down Beggar's Canyon. Starfighter combat with many ships, or through an area clogged with debris or asteroids.

Moving at half-speed through Difficult terrain requires a Very Easy movement roll.

Very Difficult: Running through very dangerous circumstances, such as through a dense minefield, or through a starship as it breaks apart, or along the outside of a repulsorlift vehicle as it makes twisting maneuvers. Swimming in the middle of a dangerous storm with huge tidal waves. Driving through a city during an earthquake or fierce battle, as stray shots land all around your vehicle, buildings topple in front of you, or the highway you're driving on begins to collapse. Repulsorlift through similar circumstances. Flying a starship within the gravitational effects of a black hole.

Moving through Very Difficult terrain at half-speed is an action and requires an Easy movement roll.

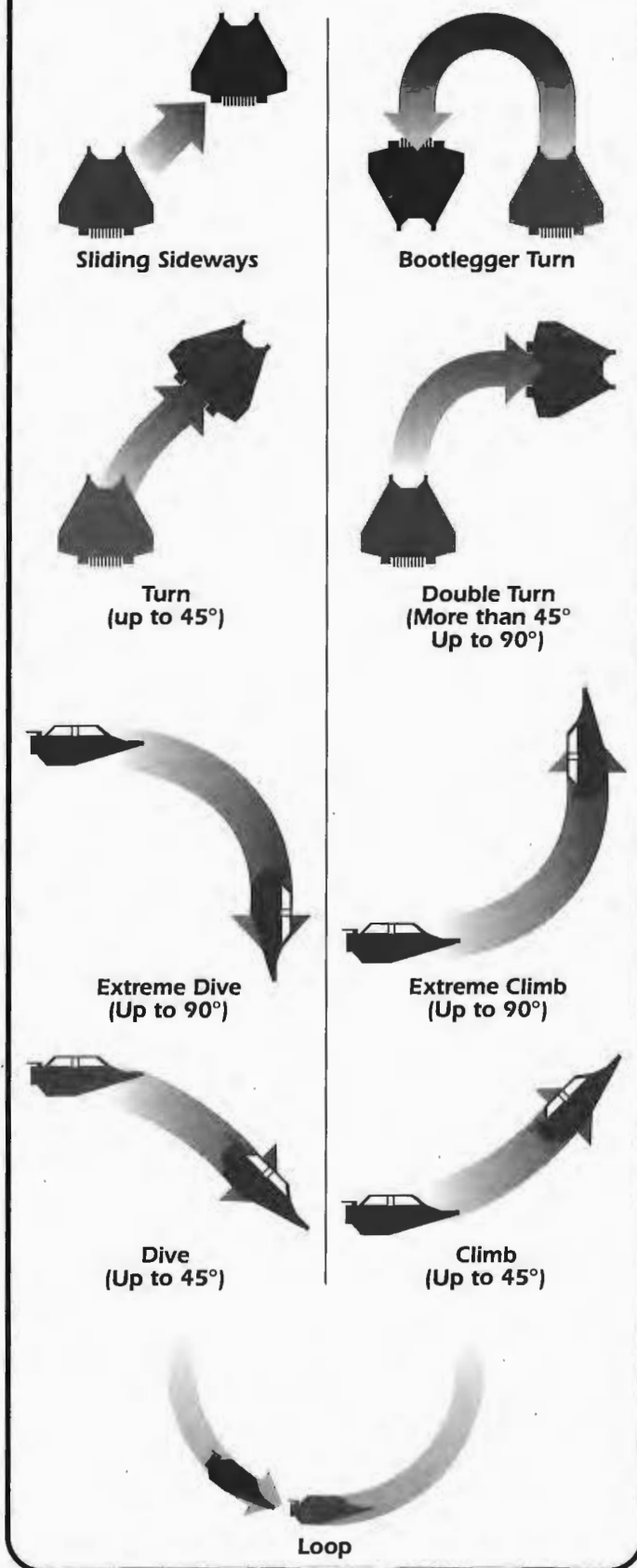
Heroic: This is doing the impossible, such as flying the *Millennium Falcon* through the heart of the Death Star in order to reach the interior power core or through a dense asteroid field.

Moving through Heroic terrain at half-speed is an action and requires a Moderate movement roll.

Maneuvers

Maneuvers are anything where the character or vehicle attempts something harder than simple, roughly straight movement. This includes turning, climbing and diving for repulsorlift vehicles and starships, and more elaborate and daring stunts, like jumping, doing spinning turns to change direction, and

Maneuvers



other wild stuff.

When a character wants to perform a stunt while moving, the modifier is simply added to the difficulty of the movement roll.

Example: Tirog is piloting a landspeeder over Moderate terrain. In one of his moves, he will not only move, but try to do a bootleg turn, so that his vehicle spins around 180° and is facing the opposite way at the end of the move.

The base difficulty for the Moderate terrain move is only 11, but with the modifier for the bootleg turn (+12), his new difficulty is a 23! This isn't something for beginners ...

Here are suggested modifiers for maneuvers.

Ground and Flying Vehicles	Modifier
Sliding sideways	+1-5 (per slide)
Bootlegger turn	+6-15
Jumping	+5-20 or more
Turn	+1-5
Double turn	+11-15
Rotate	+5-15

Flying Vehicles Only	Modifier
Climb	+6-10
Extreme climb	+11-20 or more
Dive	+1-5
Extreme dive	+6-15 or more
Loop	+15-30 or more
Spiral	+5 per 45°

Stunt Descriptions:

- **Sliding Sideways:** The vehicle "shifts lanes," moving left, right, or if a flying vehicle, up or down. The vehicle eases over, so it doesn't change direction. A vehicle can make any number of slides.

- **Bootlegger Turn:** The vehicle slams on its brakes, spinning around and sliding. It only moves half of its normal move, and ends up facing the opposite direction. It may not move for the rest of the turn.

- **Jumping:** The vehicle is jumping, either off a bridge, a chasm, or some other obstacle or ramp. The difficulty depends on how far the vehicle is attempting to jump, and the difficulty of maintaining control upon landing.

- **Turn:** The vehicle is performing a slow, continuous turn over the entire course of its movement. At the end of the turn, the vehicle will have changed direction *up to* 45°.

- **Double Turn:** The vehicle is attempting to complete a turn over 45° and up to 90° during a single move.

- **Climb:** The vehicle is climbing at up to 45° up to half of its move.

- **Extreme Climb:** The vehicle is climbing at up to 90° for up to its entire move.

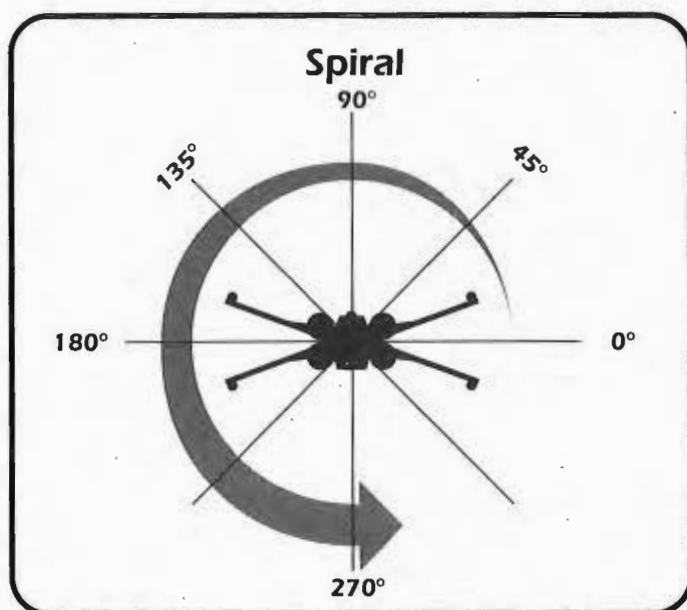
- **Dive:** The vehicle is diving at less than 45° up to half of its move.

- **Extreme Dive:** The vehicle is diving at up to 90° for up to its entire move.

- **Loop:** The vehicle performs a vertical loop (loop-de-loop) over the course of its entire move.

Special Maneuvers:

- **Rotate:** A hover, repulsorlift or Starfighter-scale vehicle at half-speed or less can *rotate* — turn up to 360° without changing its inertia.



• **Spiral:** A Starfighter-scale vehicle (and some repulsorlift vehicles) can perform a spiral or "barrel roll." See "Spiral" diagram.

Movement Failures

When a character or vehicle fails a movement roll, there is a chance of a collision or other accident. Find the number of points by which the movement roll failed:

1-3 — Slight slip in control. The pilot has an additional penalty of -1D to all actions for the rest of the round.

4-6 — More serious control problems. The pilot has an additional penalty of -3D to all actions for the rest of the round, and -1D to all actions for the next round.

7-10 — Spin. The vehicle goes spinning out of control, or the character falls and trips. The vehicle makes its move, but it is spinning wildly and goes in a random direction (Roll 1D: 1-2 45° to the left, 3-4 Straight ahead, 5-6 45° to the right). After the spin, the vehicle must sit still for one entire round. If the vehicle hasn't suffered a collision, it may resume normal speed.

11-15 — Minor collision. The vehicle glances off another vehicle or nearby obstacle. Subtract -3D from normal collision damage (see "Collisions").

16-20 — Collision. The vehicle smashes into another vehicle or nearby object, doing normal collision damage (see "Collisions").

21+ — Crash, smack, ouch!!! Major collision. The vehicle runs into a convenient obstacle at full speed and at such a poor angle as to increase collision damage by +4D (see "Collisions").

Collisions

The damage from a collision depends upon how many moves the piloting character had declared for that round. A vehicle which collides might run into a building, another vehicle, or any other convenient obstacle. If there isn't an obstacle, the vehicle flips.

When resolving collision damage with ships or objects of different scales, don't forget to use appropriate damage die caps.

Gamemasters are encouraged to describe collisions in colorful detail, complete with appropriate sound effects. Vehicle collisions and wrecks are one of the "emotional payoffs" of chase scenes.

Vehicle Damage Chart

Damage Roll ≥ Body Strength Roll By:	Effect
0-3	Shields blown / controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Collision Damage

This is the amount of damage suffered by the vehicle:

Number of declared moves for that round	Collision Damage
Half-speed	2D
1 move	3D
2 moves	4D
3 moves	6D
4 moves	10D

If the vehicle runs into another vehicle, the damage is altered based on the angle of the collision.

Head-on crash	+3D
Rear-ender/sideswipe	-3D
T-bone	0D

Example: Tirog fails his piloting roll by 12 points, indicating a minor collision. He had declared two moves for that round, so the base damage is 4D, but due to the minor collision result (-3D from damage), the vehicle only takes 1D damage.

Bill described how Tirog nearly lost control, and the vehicle started to spin. Tirog, in desperation, wrenched the controls, but skidded into a fence along the side of the road. He rolls 1D damage, while Tirog rolls the vehicle's 3D body strength to resist damage. Unless a mishap happens, there should be nothing to worry about ...

Later Tirog loses control again and misses the total by 17 points for a collision. Tirog had declared three moves that round.

The only other obstacle is the other landspeeder that Tirog was chasing. Bill decides that the collision must have been a rear-ender simply because Tirog was following the speeder. Normal collision damage for three moves is 6D, and since it's just a collision (not a minor collision or major collision), there's no modifier to damage. However, because the accident was a rear-ender, the damage is reduced by -3D, dropping the final collision damage to 3D. Bill rolls 3D to see how badly damaged the speeder is, while Tirog rolls the speeder's body strength to see how well it resisted damage.

Because Tirog ran into another speeder, Bill also has to roll 3D for the other speeder to see how badly damaged it is.

If Bill had decided that the action wasn't a rear ender, but was a t-bone, the collision damage to both vehicles would have been the normal 6D. Ouch!

Vehicle Damage

Vehicles take damage differently — rather than suffering wounds, they may lose speed or power. When a vehicle takes damage, find the result on the "Vehicle Damage Chart."

Explanation:

A *shields blown* result means that the vehicle loses -1D from its shields total (if it has any). This loss lasts until the shields

are repaired. If the vehicle has no dice remaining in shields (or had no shields to begin with), the vehicle suffers the *controls ionized* result.

A *controls ionized* result means that the vehicle's controls are damaged in the attack or collision. The ship loses -1D from its maneuverability, fire control for weapons, damage from weapons, and shield dice for the rest of that round and the next round.

If a ship is suffering from as many *controls ionized* results as the ship has maneuverability dice, the ship's controls are frozen for the next two rounds — the ship must maintain the same speed and direction for the next two rounds. The vehicle may not turn, fire weapons, make shield attempts or take any other action.

When controls are frozen, blue lightning plays across all of the controls of the vehicle, as shown when Luke Skywalker's snowspeeder was destroyed in *The Empire Strikes Back*. A pilot must still make their *piloting* rolls for all moves when the controls are frozen; the vehicle will automatically crash if he doesn't.

Lightly damaged vehicles have taken some damage. A vehicle can be *lightly damaged* any number of times. Roll 1D:

1-3 — Vehicle loses 1D from its *maneuver code* (the vehicle can never drop below 0D).

4 — One on-board weapon was hit and destroyed by the attack or collision. If the guns are operated by gunners and not the pilot, the gunners take damage (see "passenger damage") automatically. Determine which weapon is hit randomly.

5-6 — Vehicle loses one from the number of moves it can make in a turn: if it could make four moves, it can now only make three moves. When a vehicle with only one move remaining must reduce its speed, it can now only move at half-speed, and that requires a normal movement roll. When a vehicle that can only move at half-speed must reduce its speed, the powerplant gives out completely, and the vehicle can no longer move.

Heavily damaged vehicles have taken a much more serious amount of damage. If a *heavily damaged* vehicle is *lightly damaged* or *heavily damaged* again, it becomes *severely damaged*. Roll 1D:

1-3 — Vehicle loses 2D from its *maneuver code* (the vehicle can never drop below 0D) until repaired.

4-6 — Vehicle loses two from the number of moves it can make in a turn. Same guidelines apply as for when a *lightly damaged* vehicle loses moves.

Severely damaged vehicles have taken major amounts of damage and are almost rendered useless. A *severely damaged* vehicle which is *lightly damaged*, *heavily damaged* or *severely damaged* again is *destroyed*. Roll 1D to determine the damage to the vehicle:

1-2 — Destroyed powerplant. The vehicle's repulsorlift generator or motor is completely destroyed. If the vehicle is moving over half-speed, the vehicle crashes, adding +3D to the normal damage for the speed it is going. If the vehicle is moving at half-speed or less, the vehicle simply rolls or bounces to a stop if at ground level; if flying, it plummets to the ground in a spectacular crash.

3 — Overloaded generator. The engine or generator will overload and explode in three rounds, completely destroying the vehicle. The pilot has three rounds to crash land the vehicle.

4 — Disabled weapons. All weapons systems completely

shut down.

5 — Structural damage. The vehicle begins to break up — the pilot has 1D rounds to eject or crash land the vehicle.

6 — Destroyed. The vehicle is destroyed or crashes into another object due to complete loss of control.

A *destroyed* vehicle is immediately destroyed; all passengers take full damage as explained under "Passenger Damage."

Passenger Damage

When a vehicle takes damage, either from combat or collisions, there is a chance that any passengers will take damage. Once you have determined how badly damaged the vehicle is, roll the damage below to all characters aboard the vehicle; the characters roll their *Strength* to resist damage.

This damage is Character-scale.

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	11D

A Note on Vehicle Damage: The gamemaster has to use his head when assigning damage to characters within a vehicle. Depending on how close the characters are to the damage to the vehicle also determines whether they are hurt or not. In the movies, when the *Millennium Falcon* was *heavily damaged* by enemies, no one actually got hurt — the damage was too far away. In most cases, you can use the charts above, but some judgement calls are necessary.

Vehicle Combat

Now that you know how to move and how to crash, it's time to learn how to shoot at other people while moving!

Some vehicles have weapons; for those that don't, characters will have to use their hand weapons to shoot at the enemy vehicle or its passengers.

In addition to just making piloting vehicle rolls to move over terrain, a pilot can also make what is called a *vehicle dodge*. This is just like a character making a *dodge* in combat — the pilot is doing his best to move the vehicle around so that it is harder to hit. *Vehicle dodges* are defensive skills and are rolled in that portion of the round.

Pilots can make full *vehicle dodges* or normal *vehicle dodges*, and they fall under the same rules as a character's dodges. The full *vehicle dodge* is added directly to the difficulty number to hit the vehicle; the normal *vehicle dodge* can be chosen instead of the difficulty number — the pilot selects whichever makes the vehicle hardest to hit.

All vehicles have a *maneuverability* code. When the character rolls their *vehicle dodge*, they get to add the *maneuverability* roll to their *piloting* roll.

Vehicle Weapons

Vehicle weapons have several factors. First is their scale — unless otherwise stated, the weapon is the same scale as the vehicle.

Each weapon also lists the skill used to fire it — most often it will be *vehicle blasters*. Most weapons have a *fire control* — when the pilot fires the weapon, he also rolls the fire control and adds it to his total to hit the target in combat.

If a vehicle has a *crew* listing, that is the number of gunners

necessary to man the weapon to fire it in combat. Some weapons can be fired by the pilot or co-pilot, in which case this is indicated on the *crew* listing.

Weapons also have *fire arcs*—they are front, back, left, right and turret. Front mounted weapons can fire at any target in the front 45° arc for the weapon; left weapons can fire in the left fire arc; back weapons can fire in the rear fire arc; right weapons can fire at targets in the right fire arc. Turret mounted weapons can fire in all fire arcs.

Ramming

Characters can choose to ram their vehicle into another vehicle, hoping to force the target to lose control and crash. To ram a vehicle, the character must declare a *ramming* attack as part of the normal declaration phase. This counts as a move and does count toward a vehicle's "four moves per round" limit. The ship moves its normal move, but tries to ram into the vehicle as part of the move—the ramming vehicle has to have passed close enough to the target to actually make contact in order to ram.

Unless the target makes a *vehicle dodge*, the difficulty to ram is the terrain difficulty plus 5. If the pilot makes a *vehicle dodge*, the difficulty is the terrain difficulty plus his *dodge* total.

Determine the results on the table below:

Pilot's Roll	Result
< terrain difficulty	Check on "Movement Failures" table
>= terrain difficulty, but < terrain difficulty plus 5 or <i>dodge</i> total	Ram attack misses
>= terrain difficulty plus 5 or <i>dodge</i> total	Ram attack succeeds

Ram attacks do damage to both vehicles: the attacker suffers damage as if involved in a rear-ender or sideswipe (-3D to normal damage), but the victim suffers damage as if involved in a T-bone (normal damage), unless the intentional ram was a sideswipe. Then the victim and the attacker both take sideswipe damage.

Falling Damage

Whenever anything falls and smacks into the ground or some other convenient item, it suffers damage. Since the damage is dependent upon gravity, the damage always matches the scale of the thing falling—characters suffer Character-scale damage, speeders suffer Speeder-scale damage, and so forth. The values below are for standard gravity.

Distance Fallen (In Meters)	Damage
3-6	2D
7-12	3D
13-18	4D
19-30	5D
31-50	7D
51+	9D

Long-Distance Travel

The gamemaster can simulate long-distance journeys, such as a 400-kilometer journey from one city to another, with a couple of simple die rolls and using scene time—don't play trips as round-by-round marathons!

Travel Distances

To go from meters per round to a distance or speed use these formulas:

Time	Distance Covered
1 minute	(Move x # of moves made per round x 12) meters
10 minutes	(Move x # of moves x .12) kilometers
Half hour	(Move x # of moves made per round x .36) kilometers
Hour	(Move x # of moves made per round x .72) kilometers

First, have the pilot or driver decide how fast he would like to go. Then take that number, and using the long distance travel chart below, figure out how many meters per round the vehicle would have to cover in a round. From this you can figure out how many moves per round he would have to make to maintain that speed.

When the pilot makes his piloting roll, subtract -1D from his skill if making two moves per round, -2D from his skill if three moves per round, and -3D from his skill if four moves per round.

Then, have the pilot make one roll against a terrain difficulty representative of the journey—it may be simply the terrain difficulty, or if the players are going to have an unexpected encounter, it may be much higher.

Representative Terrain

If the journey is going to be a simple one—driving across open plains, without any massive hazards, the difficulty might be Easy. If the character successfully makes one or two rolls, it means that nothing unusual happens.

If the character fails the roll, something might have happened. The character might have a minor collision, or you might want to introduce a minor story complication of some sort. The character might get a speeding ticket, or have a creature run in front of him and he hits it, or there might be a minor vehicle breakdown.

Unexpected Encounters

Unexpected encounters are dangerous incidents which occur while travelling. They represent a sudden accident, such as having a vehicle cut in front of you, having a boulder or other natural hazard fall in front of you.

The gamemaster should simply determine the difficulty for the incident, and casually describe that the incident happened along the way, or the gamemaster may opt to play out the entire encounter in a round by round situation.

Running Chases

Because this system uses concrete systems of measurement, such as meters per round, and the like, you may want to run chases and vehicle battles using counters and scenery, much like a miniatures battle.

First, select a convenient scale. Most miniatures games using figures have a scale of one inch = 2 meters. Therefore, if a character has a move of 10 meters per round, he would move five inches in a round. Since vehicles move at huge speeds (like 200 meters per move, or up to 800 meters in a round), you should probably pick a much larger scale for your battle, like

one inch = 100 meters.

You can make cardboard counters to represent each vehicle. If the vehicles are flying in three dimensions, like airspeeders, you can use anything of uniform height to represent altitude. For example, pick child's building blocks, and decide that each block indicates 10 meters of altitude. Coins also work well. If you are dealing with airships or starships, you will want to deal with *relative* altitude — always treat one vessel as "0" and all the others as either being above or below it. Red blocks or pennies might simulate "above" markers and blue blocks or dimes might simulate "below" markers—or you can constantly adjust which ship is "0" by who is lowest.

This system is best for simulating small engagements — once you get more than a dozen vehicles on the table, it will get very difficult to keep track of things. However, this is a great way to add a strong visual element to the game, and the rules are simple enough that you can simulate things like ramp to ramp jumps without volumes of extra rules.

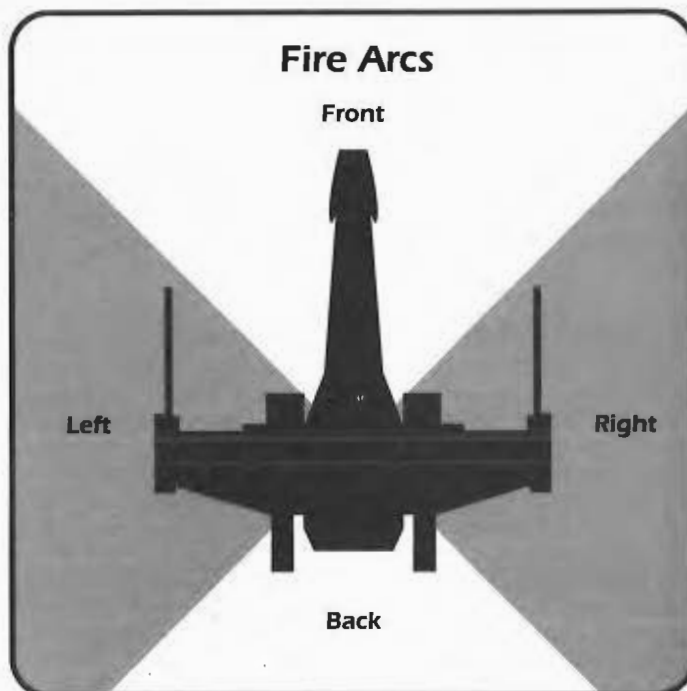
Fire Arcs

A vehicle can only shoot at targets that are within fire arcs of its weapons. If a vehicle wants to target a ship that is above or below it, as gamemaster you must determine which fire arc the ship is in (use the fire arc diagram) — left, right, front or back. If the arc can't be determined, determine randomly by rolling 1D:

- 1 Front
- 2-3 Left
- 4-5 Right
- 6 Back

Three-Dimensional Combat

If you are doing three dimensional combats with flying vehicles or starships, but using a two-dimensional board,



here's a quick and easy way to figure weapon ranges.

First, measure the distance horizontally (along the board) to the target. Then, measure the height difference between the two vehicles. Divide the smaller of the two numbers in half and add it to the longer of the two. This gives you an approximation of the range.

Example: *Tirolg is firing at a snowspeeder off in the distance. It is 150 meters away, and 30 meters above him. Since 30 meters is the smaller of the two, it is cut in half to 15 meters, and added to the 150, for a final range of 165 meters.*

5.1 Vehicles

Vehicles abound in the *Star Wars* universe. The variety of vehicle models and manufacturers is matched only by the variety of tasks that the vehicles are expected to perform — if you look hard enough, somewhere there is a vehicle designed for virtually any job.

Each vehicle has a variety of statistics that are useful in gameplay. Most of these vehicle codes are not necessary all of the time, but they provide valuable background data on the vehicle. Most of the time, it is sufficient to know the vehicle's *scale*, *skill*, *move*, *maneuverability*, *body strength* and relevant weapon codes. The stats are presented in the following order:

(Vehicle's model or nickname)

Craft: The vehicle's manufacturer, model name and number; also indicates whether vehicle is "stock" or "modified."

Type: The vehicle's general classification.

Scale: Which "To Dodge" and "To Damage" charts the vehicle uses in combat ("To Damage" is for resisting damage). Unless specified otherwise, weapons use the same "To Hit" and "To Damage" chart for causing damage in combat.

Skill: The skill that is used to pilot the vehicle, followed by specialization. **Example:** Repulsorlift operations: airspeeder.

Unskilled: Some very specialized vehicles will have an "unskilled penalty" indicated: anyone piloting the vehicle without the correct specialization suffers the penalty indicated. **Example:** Repulsorlift operations: heavy equipment (unskilled: -2D)

Crew: The minimum crew necessary to operate the vehicle, followed by the number of support crew. Unless specified otherwise, support crew cannot combine for piloting actions.

Passengers: The number of passengers the vehicle can carry. This number doesn't include gunners.

Cover: The amount of cover provided by the vehicle for passengers. This is listed as Full, 3/4, 1/2, 1/4 or none — relevant modifiers are discussed in Section 3.1, "Combat And Injuries."

Cargo Capacity: The maximum mass of cargo that can be carried, and the maximum volume of cargo.

Move: The distance, in meters, covered by each move; the vehicle's kilometers per Standard Hour at top speed (four moves per turn).

Maneuverability: This die code is added to the pilot's roll whenever he makes an operation total, including for movement and *vehicle dodges*.

Body Strength: The vehicle rolls this die code to resist

damage in combat.

Weapons:

(Weapon Type)

Scale: The weapon's scale (if different than that of the vehicle)

Fire Arc: Front, back, left, or right. Turret-mounted weapons can fire in all arcs.

Crew: The number of crew necessary to operate the weapon. If there is no crew listing, the weapon can be fired by the pilot.

Skill: The skill used when operating the weapon.

Fire Control: This die code is added to the gunner's skill total when firing the weapon.

Range: The weapon's short, medium and long ranges. If a weapon has four listings, it is for point-blank, short, medium and long ranges; for these weapons, anything shorter than point-blank range requires a Very Difficult weapon total to hit in combat.

Damage: The damage the weapon does, corresponding to its code.

Altitude Range: For repulsorlift and flying vehicles only. The minimum and maximum operating altitude for the vehicle (Standard gravity and Standard atmosphere density worlds).

Cost: The cost for a new vehicle of this type. Used prices will vary, depending upon the vehicle's condition and equipment.

Repulsorlift

The predominant vehicle technology in the *Star Wars* universe is called *repulsorlift*. Repulsorlift is preferred over more primitive thrust methods because it is quieter, cleaner and produces a more efficient reaction. By producing antigravity *repulsor fields*, these drives allow exacting control and high speeds or incredible cargo hauling capacity. The versatile repulsor power plant can be adjusted to run on a variety of easily found power sources, such as minerals, solar power and fusion, although power cells and energy generators are preferred because they produce the most power for the least mass.

Repulsorlift vehicles are also popular because they are not restricted to roads and other smooth pathways — a boon to frontier and poor planets that can't afford funding for highway construction. Almost all atmospheric vehicles, and a majority of "ground" vehicles in the Known Galaxy, rely upon repulsor technology; primitive wheeled, hover and hydrocarbon burning engines are normally found only on the most primitive worlds, or on planets where repulsorlift isn't feasible due to random gravity and radiation fluctuations.

Many high speed repulsorcraft, such as airspeeders and cloud cars, use ion engine afterburners to boost performance and speed, making them superior to many spacecraft in atmospheric performance.

Airspeeders

Airspeeders are personal transport vehicles designed for speed and maneuverability. While specific models have different capabilities, airspeeders as a general class range from low-level vehicles to high-altitude vehicles that can travel up to 25

kilometers above ground level; most airspeeders have a flight ceiling of less than 250 meters, deriving maximum lift from the atmosphere and without the need for pressurized pilot's compartments.

Airspeeders are superb "hit-and-run" combat vehicles, with top-end speeds exceeding 900 kilometers per hour. Airspeeders are sleek and aerodynamic, and use mechanical control flaps for high-speed turns without loss of speed. Because of these capabilities, they are very difficult to track with sensors, and while not as sturdy as cloud cars, they are far more difficult to hit, especially with slow-response artillery weapons.

Airspeeders are considered sport and speed vehicles, and so have a notoriously low cargo capacity, and are only capable of carrying one to two people. Civilian airspeeders are often carefully regulated except on frontier worlds simply because these vehicles are very dangerous in the hands of untrained novices (there are many horror stories of these vehicles getting away from a new pilot and plunging into a crowd of spectators or houses). Local governments, law enforcement agencies, and even the Rebel Alliance/New Republic forces use many modified varieties of airspeeders, because they are cheap and reliable defense craft, and can easily carry a number of powerful weapons. Although the conversion process for demanding environments can be tricky, once the vehicles are flight-worthy, they require much less maintenance than cloud cars.

Incom T-47 Airspeeder

Craft: Incom T-47 (civilian)

Type: Airspeeder

Scale: Speeder

Skill: Repulsorlift operation: airspeeder

Crew: 1

Passengers: 1

Cover: Full

Cargo Capacity: 10 kilograms; 25 cubic centimeters

Move: 225; 650 KMH

Maneuverability: 3D

Body Strength: 2D

Weapons: None

Altitude Range: Ground level–250 meters

Cost: 10,000 (used only)

The T-47 is an old, but popular, model of airspeeder, noted for both speed and maneuverability. While it has been out of production for nearly a decade, it remains a favorite of adolescents and young adults because it is easy to maintain, spare parts are readily available and it can easily be modified for greater speed.

Rebel Alliance Combat Airspeeder

Craft: Rebel Alliance Combat Airspeeder (custom-designed frame and powerplant)

Type: Modified combat airspeeder

Scale: Speeder

Skill: Repulsorlift operations: airspeeder

Crew: 1; 1 (can combine)

Passengers: 0

Cover: Full

Cargo Capacity: 10 kilograms; 25 cubic centimeters

Move: 350; 1000 KMH (Note: adapted speeders in their specific environment can move at 415; 1200 KMH, but can only move at 280; 800 KMH outside of that environment).

Maneuverability: 3D

Body Strength: 3D

Weapons:

Double laser cannon (fire linked)



Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-300/800/1.5KM
Damage: 4D+2

Power Harpoon

Fire Arc: Rear
Crew: 1 (Co-pilot)
Skill: Missile weapons
Fire Control: 2D
Range: 25-50/100/200
Damage: 3D (none, if tow cable and fusion disc is used)

Altitude Range: Ground level–250 meters

Cost: 50,000 credits (used only; black market only)

The Rebel Alliance combat airspeeder has seen extensive use throughout the military forces of the Alliance — they were cheap to manufacture, reliable and sturdy, and produced excellent speed and firepower. The Alliance often modified their speeders for specific terrain — speeders for cold environments were “snowspeeders,” those for hot, dry planets were “sandspeeders,” and those for jungle and other moist worlds are called “swampspeeders.”

The infamous Battle of Hoth pitted Alliance snowspeeders against Imperial AT-AT Walkers, and amazingly enough, a crafty tactic devised by Commander Luke Skywalker allowed the speeders to topple several of the fearsome Imperial battle vehicles, despite not having blasters powerful enough to penetrate the walker’s armor.

The two man cockpit has the pilot facing forward, while the co-pilot faces backward and is responsible for the operation of the power harpoon, in addition to normal co-piloting responsibilities.

Cloud Cars

Cloud cars are medium and high-atmosphere vehicles which utilize a combination of repulsorlift and ion engine propulsion for speed. They are capable of achieving speeds in excess of 1500 kilometers per hour, with cruising heights ranging from a few kilometers up to near space heights of over 100 kilometers.

On standard worlds, they are used as high-altitude patrol and defense craft, keeping incoming ships and super-atmospheric transports in appropriate landing corridors. There are few private owners of cloud cars because of their expense and limited utility.

The major manufacturer of cloud cars is Bepsin Motors. Due to Cloud City’s unusual location, in the heart of a gas giant, cloud cars are common transportation there, since standard repulsor vehicles don’t have the appropriate altitude range to be of use on the planet. Bepsin Motors has designed a large number of pleasure craft, air taxis, and other personal vehicles for use on Bepsin, although they are of very limited popularity on other worlds.

Bepsin Motors Storm IV

Craft: Bepsin Motors Storm IV

Type: Twin-Pod Cloud Car

Scale: Speeder

Skill: Repulsorlift operation: cloud car

Crew: 1; 1 (can combine)

Passengers: None

Cover: Full

Cargo Capacity: 10 kilograms; 25 cubic centimeters

Move: 520; 1500 KMH

Maneuverability: 2D+2

Body Strength: 4D

Weapons:

Double Blaster Cannon (fire linked)

Fire Arc: Front

Crew: 1 (Co-pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-400/900/3KM
Damage: 5D

Altitude Range: 50-100 kilometers
Cost: 75,000 credits

Landspeeders

Landspeeders are ground-based repulsorlift vehicles, common on planets around the galaxy. Most families and individuals own their own landspeeder, especially on non-urban worlds where there is very little public transportation.

Landspeeders are normally dependent only upon repulsorlift, although some competition and military models use ion engines for greater top-end speed. An average speeder flies around 200 kilometers per hour, although the fastest and sleekest models can reach speeds in excess of 350 kilometers per hour. Speeders normally have a flight ceiling of less than five meters, so they are dependent upon smooth, well-groomed surfaces for smooth flight, such as natural flats, calm water or roads.

Landspeeders are built for many uses, including personal sport speeders, which are normally two-seater affairs, family speeders, with room for up to six passengers, and massive cargo or public transport speeders, which can carry hundreds of individuals and move several tons of cargo. They retain a significant sales edge over airspeeders due to their affordability.

Ubrikkian 9000 Z004

Craft: Ubrikkian 9000 Z004
Type: Sport Speeder
Scale: Speeder
Skill: Repulsorlift operation: landspeeder
Crew: 1
Passengers: 1
Cover: Half
Cargo Capacity: 30 kilograms; 75 cubic centimeters
Move: 105; 300 KMH
Maneuverability: 2D+1
Body Strength: 1D+2
Weapons: None
Altitude Range: Ground level-1.5 meters; cannot exceed altitude range
Cost: 15,000 credits

One of the most popular models on the market, the Z004 is a two-seater sport vehicle, popular with young adults. It is sleek and low riding, and, while in flight, is supposed to be reminiscent of a fast, deadly predator (at least that's what the advertising campaign suggested). It features holographic displays, computer assist navigation and counter balancers for a stable ride over rough terrain.

Sail Barges

Sail barges are massive vehicles that are long on luxury and short on practicality. They feature massive sails, as a throwback to the legendary days of early planetary explorers, and are covered with gaudy ornamentation. They are normally used as pleasure craft, vacation vessels and touring vehicles, able to cross any smooth, rolling, or flat surface. They are slow (they seldom travel faster than 100 kilometers per hour, and most have to struggle to reach that speed), and have a low flight ceiling (normally less than 10 meters).

Gefferon Pleasure Craft Eclipse Sail Barge

Craft: Gefferon Pleasure Craft Eclipse
Type: Sail Barge
Scale: Speeder
Skill: Repulsorlift operation: sail barge (unskilled: -2D)
Crew: 5; 10
Passengers: 225
Cover: 1/4 to Full
Cargo Capacity: 250 metric tons; 100 cubic meters
Move: 28; 80 KMH
Maneuverability: 0
Body Strength: 2D
Weapons: None
Altitude Range: Ground level-10 meters
Altitude Penalties: Cannot exceed altitude range
Cost: 250,000 credits

Skiffs

Skiffs are used for any large cargo and relatively low-speed and low-altitude transportation. They tend to be slow and clumsy, and can be easily operated, even by low intelligence labor Droids.

Ubrikkian SuperHaul Cargo Skiff

Craft: Ubrikkian SuperHaul Model II
Type: Cargo Skiff
Scale: Speeder
Skill: Repulsorlift operation: skiff
Crew: 2
Passengers: 3
Cover: 1/2
Cargo Capacity: 135 metric tons; 60 cubic meters
Move: 70; 200 KMH
Maneuverability: 0D
Body Strength: 2D
Weapons: None
Altitude Range: Ground level-20 meters
Cost: 23,000 credits

Speeder Bikes

These vehicles fill the need for small, fast personal transportation, and appeal both to youngsters around the galaxy and the military. They are normally single or two person craft, emphasizing speed and maneuverability over safety and protection.

Ikas-Adno Nightfalcon

Craft: Ikas-Adno 22-B Nightfalcon
Type: Speeder bike
Scale: Speeder
Skill: Repulsorlift operation: speeder bike
Crew: 1
Passengers: 1
Cover: 1/4
Cargo Capacity: 4 kilograms
Move: 160; 460 KMH
Maneuverability: 3D+1
Body Strength: 1D+2
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 3-50/100/200

Damage: 4D

Altitude Range: Ground level–20 meters

Cost: 6,250 credits

Swoops

Swoops are a very advanced development in repulsorlift vehicles — they achieve incredibly high speeds through a combination of repulsorlift and ion engine power, while completely sacrificing any protection.

They are much more difficult to pilot than speeder bikes, but in the hands of an expert, are much more effective, especially in high speed chase situations. Swoop racing is popular throughout the Known Galaxy.

Skybird Swoop

Craft: Skybird

Type: Racing Swoop

Scale: Speeder

Skill: Swoop operation

Crew: 1

Passengers: None

Cover: 1/4

Cargo Capacity: 1 kilogram

Move: 225; 650

Maneuverability: 4D

Body Strength: 1D

Weapons: None

Altitude Range: Ground level - 35 meters

Cost: 8,000 credits

Walkers

The Imperial war machine first used walker technology on the battlefield, both intending these machines to complement existing repulsorlift, crawler and wheeled vehicles, and also to inspire fear in enemy troops. Since then, walkers have proven remarkably effective in combat on both counts.

The Imperial All-Terrain Armored Transport is a four-legged behemoth that shakes the ground as it ploddingly closes in upon enemy fortifications. The massive machines are considered virtually unstoppable, and in addition to their weapons, can carry up to 40 fully-equipped troopers or a pair of AT-ST "scout walkers."

The All-Terrain Scout Transport (AT-ST) is nimbler and designed for scouting or support duty, and is deadly on the battlefield. It requires a crew of two.

All-Terrain Armored Transport

Craft: Imperial All-Terrain Armored Transport

Type: Assault Walker

Scale: Walker

Skill: Walker operation: AT-AT

Crew: 3; 5

Passengers: 40 (troops) or two AT-ST's

Cover: Full

Cargo Capacity: (Additional passengers) 1 metric ton

Move: 21; 60 KMH

Maneuverability: 0D

Body Strength: 6D



Weapons:

Two Heavy Laser Cannons (fire linked)

Fire Arc: Front

Crew: 1

Skill: Vehicle blasters

Fire Control: 2D

Range: 50-500/1.5KM/3KM

Damage: 6D

Two Medium Blasters (fire linked)

Fire Arc: Front

Crew: 1

Skill: Vehicle blasters

Fire Control: 2D

Range: 50-200/500/1KM

Damage: 3D

Note: The AT-AT walker's head is mounted on a pivoting neck, which can turn to face the left, front and right fire arcs. An AT-AT may move its head one fire arc per turn (from left to front, right to front, front to right or front to left).

Cost: Not available for sale

All-Terrain Scout Transport

Craft: Imperial All-Terrain Scout Transport (AT-ST)

Type: Scout Walker

Scale: Walker

Skill: Walker operation: AT-ST

Crew: 2

Passengers: 0

Cover: Full

Cargo Capacity: 200 kilograms

Move: 30; 90 KMH

Maneuverability: 1D

Body Strength: 3D

Weapons:

One Twin Blaster Cannon

Fire Arc: Front

Skill: Vehicle blasters

Fire Control: 1D

Range: 50-200/1KM/2KM

Damage: 4D

One Twin Light Blaster Cannon

Fire Arc: Front

Crew: 1 (co-pilot)

Skill: Vehicle blasters

Fire Control: 1D

Range: 50-300/500/1KM

Damage: 2D

Concussion Grenade Launcher

Fire Arc: Front

Crew: 1 (co-pilot)

Skill: Missile weapons

Fire Control: 1D

Range: 10-5-/100/200

Damage: 3D

Cost: Not available for sale

Chapter Six

Space Travel

Starship Combat

Starships move at speeds beyond belief in open space, going thousands of kilometers per second. However, when they are near large mass bodies, such as planets, or in areas where there is much debris, such as asteroid belts, they must go much slower to maintain control.

Rather than throw incredibly huge numbers around to simulate space combat, each starship uses “units” to represent how fast their ships move in sublight speed and the range of their weapons, shields and tractor beams. Whether ships are moving at top speed or a fraction thereof, these units remain the same because the various ships always move at the same *proportional* speeds, and likewise, their weapons have the same *proportional* ranges. Remember units are a *storytelling device* and are not “real” in any physical sense. They are used to simulate the *Star Wars* feel for action.

Example: *Tirot is piloting a freighter with a move of 6. He declares that he is moving the ship twice in that round. Each time that he moves, if he is successful, the ship moves six units.*

Aside from the fact that ranges are proportional, starship combat is identical to vehicle and character combat. The gamemaster must determine the difficulty for the terrain; if the pilot fails his roll, the gamemaster must check the movement failure table, and so forth.

Starships may *dodge* enemy fire just as vehicles can perform *vehicle dodges* — in fact, it is called a *vehicle dodge* for ease of reference.

Starship Damage

When starships suffer damage in combat, the results are a little different than for vehicles.

When figuring out how badly damaged a starship is, find the results on the “Starship Damage Chart.”

A *shields blown* result means that the ship loses -1D from its shields total. This loss lasts until the shields are repaired. If the ship has no dice remaining in shields (or had no shields to

begin with), the ship suffers the *controls ionized* result.

A *controls ionized* result means that the ship’s controls are temporarily damaged in the attack. The ship loses -1D from its maneuverability, fire control for weapons, damage from weapons, and shield dice for the rest of that round and the next round.

If a ship is suffering from as many *controls ionized* results as the ship has maneuverability dice, the ship’s controls are frozen for the next two rounds — the ship must maintain the same speed and direction for the next two rounds. The ship may not turn, fire weapons, make shield attempts or take any other action.

When controls are frozen, blue lightning plays across all of the controls of the vehicle, as seen when Luke Skywalker’s snowspeeder was destroyed in *The Empire Strikes Back*. A pilot must still make their piloting rolls for all moves when the controls are frozen; the vehicle will automatically crash if he doesn’t.

Lightly damaged ships have taken some damage. Roll 1D:

1-2 — Vehicle loses 1D from its *maneuver code* (the vehicle can never drop below 0D)

3 — One on-board weapon emplacement was hit and destroyed by the blast; gunners take damage as outlined in “Passenger Damage” in Chapter Five, “Movement.” Determine which weapon randomly.

4 — One on-board weapon emplacement was rendered inoperative by a major power or system failure — the gun itself wasn’t hit though. Determine which one randomly.

5 — Ship loses 1D from its shield code.

6 — Ship loses one from the number of moves it can make in a turn: if it could make four moves, it can now only make three moves. When a vehicle with only one move remaining must reduce its speed, it can now only move at half-speed, and that requires a normal movement roll. When a ship that can only move at half-speed must reduce its speed, the powerplant gives out completely, and the ship can no longer move.

Heavily damaged ships have taken a much more serious amount of damage. If a *heavily damaged* vehicle is *lightly damaged* or *heavily damaged* again, it becomes *severely damaged*. Roll 1D:

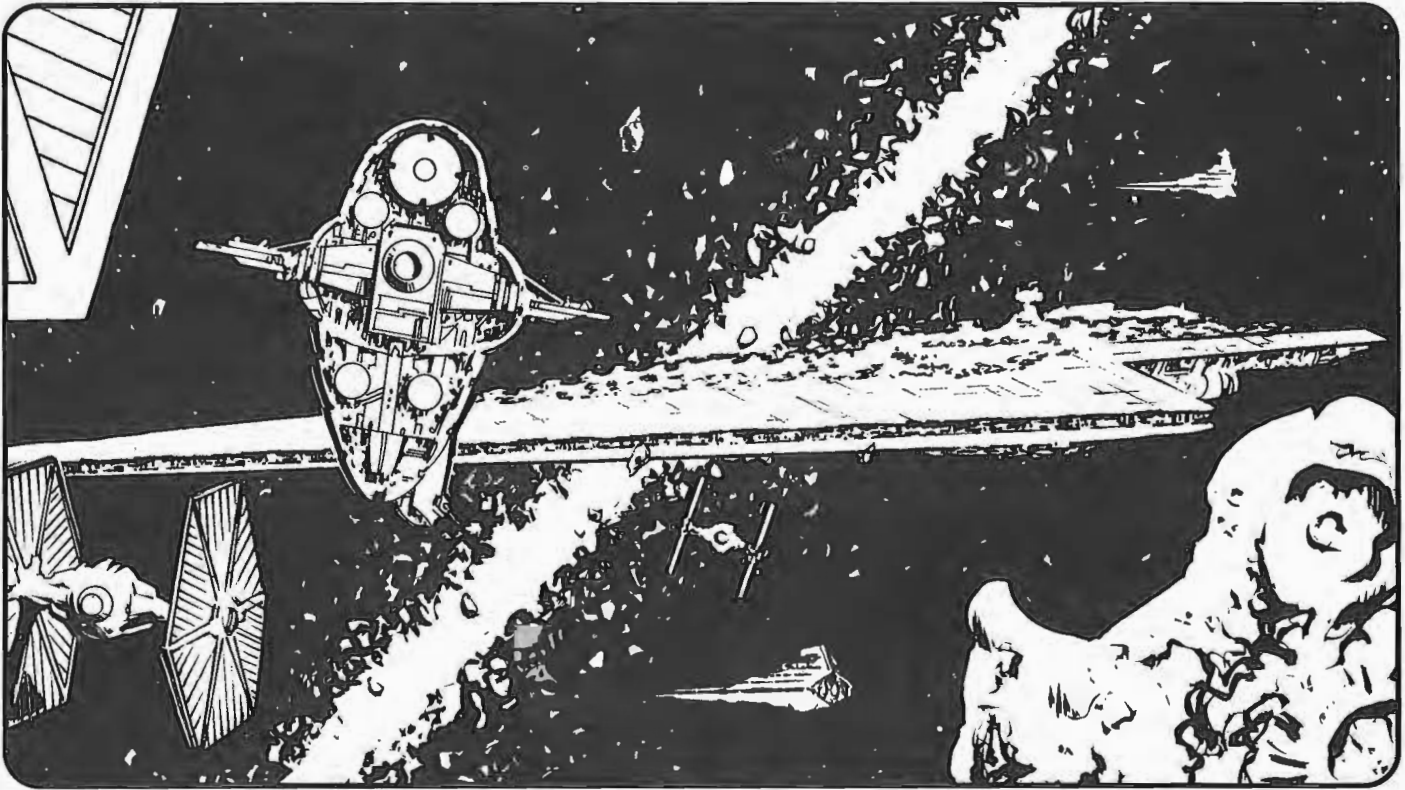
1-2 — Ship loses 2D from its *maneuver code* (the vehicle can never drop below 0D).

3-4 — Ship loses an entire weapons’ system. Determine which one randomly. All weapons of that type are rendered inoperative due to a major system loss. All different weapons systems are listed separately for starships.

5 — Ship loses 2D from its shields.

Starship Damage Chart

Damage Roll ≥ Hull Code Roll by:	Effect
0-3	Shields blown / controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed



John Paul Lona

6 — Ship loses two from the number of moves it can make in a turn. Same guidelines apply as for when a *lightly damaged* vehicle loses moves.

Severely damaged ships have taken major amounts of damage and are rendered almost useless. A *severely damaged* vehicle which is *lightly damaged*, *heavily damaged* or *severely damaged* again is *destroyed*. Roll 1D to determine the damage to the ship:

1 — Dead in space. All drives and maneuvering systems are destroyed. The vehicle is adrift in space.

2 — Overloaded generator. The ship's generator is overloading. If it isn't shut down within three rounds, the generator will explode and destroy the ship.

3 — Disabled hyperdrives. The ship's hyperdrives are damaged and the ship cannot enter hyperspace until the drives are repaired.

4 — Disabled weapons. All weapons systems lose power.

5 — Structural damage. The ship is so badly damaged that it begins to disintegrate. The crew has 1D rounds to evacuate.

6 — Destroyed. This ship *immediately* disintegrates or explodes in a ball of flame.

Special Equipment

Some starships have unique weapons and other devices which aid them in space. They are explained below.

Shields

Starship shields are electronic energy dampers which help defend a ship from damage in combat.

Shields come in two main varieties: particle and energy/ray shields.

Particle shields deflect all sorts of physical objects, including asteroids, missiles and proton torpedoes. They are used at

all times, except when a ship loses its power generator, or launches vehicles, missiles or torpedoes (the shields must be dropped to allow physical objects to pass through them). When a ship lowers its particle shields, its hull code is considered to be -2D from that listed with the ship.

Energy shields are normally activated only in combat, and must be aimed at certain firing arcs to be effective in combat.

Using shields is a defensive skill, rolled like *dodges* and *parrys*. Each starship has a certain number of dice in shields. When the pilot wants to use shields, he must declare in which fire arcs each die of shield is to be placed: front, back, left and right.

The difficulty to deploy the shields depends upon how many fire arcs are being covered:

- One fire arc: Easy
- Two fire arcs: Moderate
- Three fire arcs: Difficult
- Four fire arcs: Very Difficult

If the ship takes any hits from that side in combat, the ship gets to add those shield dice to its *hull code* to resist damage.

Example: Tirog is piloting a modified YT-1300 transport, with a hull code of 2D and 2D in shields. He is being attacked by three TIE fighters, which are closing in from the back.

Tirog declares that he will activate his 2D of shields, placing both of them in the rear fire arc. He needs to make an Easy starship shields roll — if successful, any attacks made from his ship's rear fire arc roll against his hull code and those shields, or 4D.

A few rounds later, Tirog is being attacked from both the front and back. He decides to split his shields, placing 1D in the front and 1D in the back. Because he is trying to cover two fire arcs, his difficulty is Moderate. If he makes a successful starship shields roll, he gets to roll 3D (2D for hull code and 1D for the shield) to

any attack made on his front or rear fire arc. If any attacks are made to the left or right, he only gets to roll 2D, the ship's hull code, to resist damage.

Ion Cannons

Ion cannons are designed to interfere with a ship's electrical and computer systems rather than cause physical damage. Shields cannot protect a ship from ion cannon damage.

Example: *Tirot is piloting a modified YT-1300 transport, with a hull code of 2D and 2D in shields. If he places his 2D of shields to the rear, any normal attacks roll against the 4D, but ion cannons go right through the shields, so he only gets to roll 2D to resist damage from ion attacks.*

When rolling damage for an ion cannon, find the results on the table below:

Body strength/hull code roll > ion cannon damage roll: No damage

Ion cannon damage roll ≥ hull code roll by:	Effect:
0-5	controls ionized
6-10	2 controls ionized
11-15	3 controls ionized
16-20	4 controls ionized
21+	controls dead

Missiles, Bombs and Proton Torpedos

Missiles, bombs and proton torpedos are physical weapons which deliver awesome firepower, but are difficult to aim and target. When using these weapons in combat, they are modified by how fast the target is moving:

Space Speed	Atmosphere Speed	Increase to Difficulty
3	100-150	+5
4	151-200	+10
5	201-250	+15
6+	251+	+20

Tractor Beams

Tractor beams are used to hold a ship in place, or bring it closer to a capturing ship so it can be boarded. When a tractor beam attempts to capture a ship, it is resolved as if a normal attack.

However, once the ship is captured, it suffers no damage. Instead, if the captured ship wishes to break free, it must make an opposed hull code roll versus the tractor beam's *Strength*. The tractor beam brings the ship one unit closer for each "use" declared.

Example: *An Imperial Star Destroyer captures Tirot's ship when it is five units away, it will take five uses to bring Tirot's ship into the same unit for boarding purposes.*

Ships attempting to capture a ship with a tractor beam use the "To Hit" scale chart if they are of a different scale. Ships trying to escape use the "To Damage" scale chart if they are of a different scale.

Ships In An Atmosphere

When ships are within a planet's gravity well, or near any other object that has a gravity well, such as the Death Star

space station, they must use the *Atmosphere* rating to represent how fast their "Move" is.

To find a ship's *Atmosphere* if you only know its *Move*, use the chart below:

Move	Meters/Move (Atmosphere)	KMH
1	210	600
2	225	650
3	260	750
4	280	800
5	295	850
6	330	950
7	350	1,000
8	365	1,050
9	400	1,150
10	415	1,200

Most ships will have to fly at their *Atmosphere* speed until they reach a height of 120 kilometers (for planets that are normally considered habitable), at which point they are in space.

Benchmarks

Ships will often need to fly from one planet to another in the same system, and must fly out of a planet's gravity well before being able to jump to hyperspace. What follows are some *very rough* guidelines for running things like intersystem travel or flying in an atmosphere.

Ships must fly at least 50 units from a planet before being able to jump to hyperspace.

It takes an average ship about half an hour to fly from a planet to one of its moons.

It takes an average ship about two hours to fly from one planet to the nearest planet in the system.

It takes about fifteen hours to fly from a star to the outer limits of the system (it's quicker to just make a "micro jump").

Hyperspace

Hyperdrive is the miraculous technology which linked the galaxy and allowed the creation of the Old Republic. Through use of hyperdrive, starships travel through an alternate dimension called *hyperspace*, allowing them to travel at many times the speed of light.

The theories and explanation for the use of the hyperdrive is explained later on. The rules for using a hyperdrive are given below.

When a ship tries to enter hyperspace, the pilot must make an *astrogation* total to determine a safe travel route. The two factors in determining a safe journey are the length of the trip and how many obstacles lie between the ship and its destination.

A ship in hyperspace must still go around all objects in our dimension, called *realspace*. Therefore, ships can seldom travel straight from one star to another — they must avoid the mass shadows and gravitational affects of every star, planet, asteroid and other galactic phenomenon in the way.

The solution to this was the creation of established, known hyperspace routes. As these routes were traveled, the obstacles along the route became better known, and ships could risk going faster and faster. In simple terms, using an established, well-known route allows for very fast travel, even between distant stars, while using a poorly traveled route, even if only over a short distance, takes longer and is often more dangerous.

When characters plot a hyperspace trip, the gamemaster should choose a *duration* for the trip and a *difficulty*.

The duration is part of the equation to find out how long the journey takes. Multiply the duration by the ship's hyperdrive multiplier to find out how long, in hours or days, the journey takes.

The difficulty is how well the astrogator has to roll to successfully plot the course.

An astrogator can choose to speed up his flight by accepting a higher difficulty. He can also decrease the difficulty by choosing to have the ship go slower.

If an astrogator misses the difficulty by more than 10 points, the ship cannot enter hyperspace. If the astrogator misses the roll by 1-9 points, roll 2D on the Astrogation Mishap Table.

Astrogation Difficulty

Standard journey — *Very Easy to Heroic*

Modifiers:

No navigation computer or Astromech Droid	+30
Hasty entry	Double difficulty
Lightly damaged ship	+5
Heavily damaged ship	+10
Each extra hour taken on journey	-1
Each hour saved on journey	+1
Obstacles	+1-30 or more

Astrogation Mishap Table

2 — Hyperdrive Cut-out And Damaged. The ship's hyperdrive cut-out, avoiding a collision with a stellar body. Unfortunately, the cut-out damaged the hyperdrive engines. A

Moderate repair total (*capital ship repair, space transports repair or starfighter repair*) is necessary to repair the main hyperdrive; otherwise the ship will have to use its backup hyperdrive to limp to a nearby system. This can be a good excuse to introduce the characters to a new system, ship, alien species, or other adventure.

3-4 — Radiation Fluctuations. Radiation surges affect the hyperdrive's performance, randomly increasing or decreasing the journey's duration. Suggested change of +1D or -1D in hours for each point the roll was missed by—if the astrogator missed by 3, the journey might be increased by 3D hours.

5-6 — Hyperdrive Cut-out. The ship's navigation computers detected a mass shadow (a rogue planet, for example), throwing the ship into realspace. The pilot must now calculate a new hyperspace journey from wherever they are in realspace. This is also a good excuse to introduce an adventure.

7-8 — Off Course. The ship is completely off-course. The ship emerges in the wrong system and an entirely new path must be plotted. The system they have arrived in may be settled or unsettled. Yet another good excuse to introduce an adventure.

9 — Mynocks. Mynocks somehow attached themselves to the ship's power cables prior to jumping into hyperspace. The duration of the journey is increased by 1D days.

10 — Close Call. Some other ship's system, such as the sub-light drives, nav computer, escape pods or weapons are damaged due to any number of factors. The ship completes its journey, but the system will have to fixed upon arrival at their destination.

11-12 — Collision, Heavy Damage. The ship actually collides with an object. The ship drops to realspace, heavily damaged and with a ruptured hull. The ship is no longer space worthy, and it must be abandoned.

All characters in a ruptured area of the ship must make a Moderate *survival* total to get into survival suits in one round.



Allen Nunis

Astrogation Gazetteer

Use this chart for the most common travel times. These numbers are for direct “system-to-system” travel; characters may find that it is quicker to travel to intermediary systems as a short cut. All of these numbers assume a Moderate difficulty for the astrogation total, but characters should be forewarned that Imperial patrols are known to frequent common hyperspace routes.

d = days; h = hours.

	Bespin	Celanon	Corellia	Coruscant	Dagobah	Dantooine	Endor	Gamorr	Lianna	Sullust	Tatooine
Alderaan	8h	2d12h	6h	16h	1d6h	13h	18h	7d12h	13d4h	8d21h	7h
Bespin		2d20h	6h	6d14h	1d3h	22h	1d8h	3d3h	18d12h	11d4h	16h
Celanon			8h	13h	16d5h	1d22h	2d17h	8d9h	14h	15h	4d6h
Corellia				4h	1d7h	12h	17h	10d14h	15h	19h	4h
Coruscant					12d14h	19h	6d12h	16d3h	12d14h	8d2h	22d14h
Dagobah						1d8h	4d1h	27d8h	31d15h	3d6h	1d4h
Dantooine							21h	3d14h	19h	5d6h	20h
Endor								14d5h	18d2h	19h	1d
Gamorr									23d4h	3d2h	1d16h
Lianna										3d12h	2d3h
Sullust											1d14h
Tatooine											

If the character doesn't, he must make a new *stamina* check each round to avoid passing out from lack of air — in the first round, the difficulty is Easy, then Moderate, then Difficult, then Very Difficult, then Heroic.

Astrogation Duration

Major trade route	No change
Commonly traveled route	+10%
Lightly traveled route	+25%
Infrequently traveled route	+50%
Route not traveled in several years	+100%
Never traveled route before	+150%

Modifiers:

Multiply by ship's hyperdrive modifier

Hasty entry	Double duration
No nav computer	Double duration
Lightly damaged ship	+5 hours
Heavily damage ship	+10 hours
Each extra hour taken (reduces astrogational difficulty)	+1
Each hour saved (increases astrogational difficulty)	-1

Starship Simulations

If you wish to map out your starship combats to show where ships are in relation to each other, you might want to make these units equal to one inch and simply make up a counter for each ship. This way, you can simulate an epic starship battle if you wish.

Travel Times and the Hyperspace Multiplier

Hyperspace travel times are dependent upon physical proximity and the quality of the trade route. When determining travel times, use the following guidelines:

Within a sector	A few hours to a few days
Within a region	A few hours to a few days
Nearby region	Several days to weeks
Across the galaxy	Several weeks to several months

To determine how long it takes for a specific ship to travel a hyperspace route, multiply the duration by the hyperspace multiplier listed under the starship description.

6.1 Starships

Starships are the heart of the *Star Wars* galaxy. These fantastic machines take people and cargo from system to system, hurtling through space at inconceivable speeds. The advanced technology of hyperdrive has linked the entire galaxy together, allowing people to travel to other stars in the space of days, or even hours.

Just as there are millions of member worlds in the Empire, there are millions of different ships. Made for every possible task, starships can take the form of one-man fighter ships, huge capital combat ships, small cargo transports, behemoth bulk cruisers, luxury cruise liners, scouting ships, or any number of other ship types.

Most modern starships are equipped with several standard drives and systems. *Sublight* drives propel a starship at slower than light speeds, and are often used for inter-planetary flight, or to lift a ship beyond a planet's gravity well so that it may make the jump to hyperspace. *Hyperdrives* allow a ship to jump to the dimension of hyperspace, where ships can travel between stars at speeds far exceeding the speed of light. *Repulsorlift* drives are used for fine maneuvering of a ship, often on planetfall as it comes in for spaceport docking.

Many ships are also equipped with different kinds of sensor systems, shields and weapons systems, enabling them to safely navigate the wilds of space.

Realspace

All starships are equipped with sublight, or *realspace*, drives which propel them through the void of space. Most starships are equipped with Hoersch-Kessel ion drives, an ancient drive design introduced to the galaxy by alien traders thousands of years ago. The Hoersch-Kessel drive is efficient, reliable and adaptable—it can be altered to run on a wide variety of energy sources, and the same basic design can be used for any ship type, from starfighters to capital starships.

Hyperdrive

Hyperspace is easy to understand in theory, but its complex intricacies are so overwhelming that even the most advanced hyperspace theorists can't explain *exactly* what hyperspace is.

It is known that it is an alternate dimension that allows travel at speeds faster than the speed of light. It is also known that hyperspace is *coterminous* with realspace—if you head in a certain direction in hyperspace, you are also heading in that direction in realspace. Real objects in realspace have a *hyperspace shadow*—if a star is at a certain location in realspace, it is also present in hyperspace at the same location.

This explains the inherent danger in travelling through hyperspace. Contact with a hyperspace shadow results in instant destruction for the unlucky ship, just as running into a planet in realspace would result in a ship's destruction.

Because of this, astrogators must plot safe paths that they know to be free of interstellar debris. Due to the incredible speeds that ships in hyperspace travel at, the margin between safe passage and instant death is often reduced to microseconds.

Starships also have mass shadow sensors that allow them to detect mass shadows and shut down the ship's hyperdrive to avoid collision ... sometimes.

Nav Computers

To handle the overwhelming complexities of hyperspace travel, most ships are equipped with navigation computers ("nav computers" for short). These amazing devices hold a tremendous amount of data regarding stellar and planetary positions, the location of known debris, gravity wells, asteroid fields, gas clouds and any other dangers to hyperspace travel. They also store millions of possible hyperspace routes.

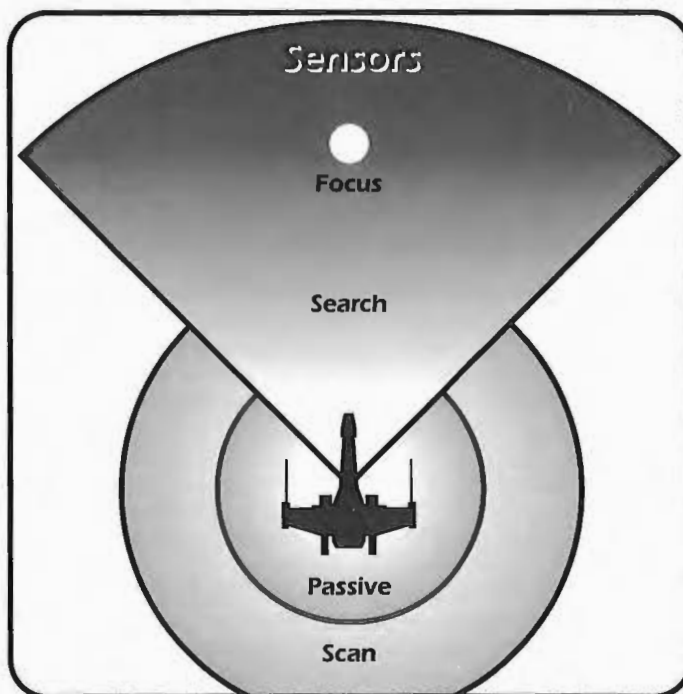
When entering hyperspace, the astrogator uses a ship's nav computer to plot a safe route through hyperspace. There are thousands of known safe routes which are free of debris and other hazards, and in general, astrogators will choose to plot courses along these routes rather than risk plotting a completely new course and running into something.

Still, over 90 percent of the objects in realspace are *unknown*—anything larger than a boulder can destroy a ship with its hyperspace shadow, and there are countless such rocks and other items drifting between systems, undiscovered. Even on the most well known routes, there is no guarantee of safe passage.

Sensors

Characters use their *sensors* skills to manipulate the sensors that their particular craft are equipped with. The *sensors* skill involves being able to decipher energy, heat, gravitational and light patterns to determine the presence of debris, other vehicles and enemy starships.

All sensors have four modes and stats: *passive*, *scan*, *search* and *focus*. Characters attempting to use sensors to glean



information about their environment base their difficulty upon the range of the target.

All four stats have two numbers, such as 6/0D. The first number is the range of the sensor in units (used in starship battles); the second number is the number of dice added to the sensor operators *sensors* skill.

Sensors in *passive* mode are merely gathering information about the immediate vicinity of the ship, rather than sending out pulses of energy to gather information. Their range is limited. Sensors in *passive* mode only use the operator's *sensors* skill to detect objects.

Sensors in *scan* mode are sending out pulses in all directions at once to gather information about the nature of the environment. Their range is much longer than *passive* mode sensors.

Sensors in *search* mode are searching for information in a specific direction. While in *search* mode, the sensor only is acting in one specific fire arc (front, left, right or back), although its range is much longer.

Sensors in *focus* mode are focusing upon a very small portion of a specific area. The number is the radius of the focus area; their range is limited to that of *search* mode.

Sensors work by making composite images of a scanned area—sensor operators must use their skills to interpret the data and determine what has been scanned. Because of the imprecise nature of sensors, the quality of information gleaned depends upon the situation. For example, it is much easier to detect a ship in open space, with no debris or objects around it, than it is to find a ship in an asteroid belt. This is because the ship can use the asteroid belt as cover, hiding itself among the mass and energy emissions of the belt.

Because sensor bursts emanate from the ship doing the scanning, the information gathered by the sensors is limited. A ship can "hide" behind a planet so that the planet is between the hiding ship and the ship that is scanning for it.

Countermeasures

Ships may use sensor countermeasures to make them-

selves harder to detect.

Jamming floods an area with “static,” making it virtually impossible to determine exactly what is in the area being scanned; however, it is very easy to notice an area being jammed, so this method tells everyone in the area that *something* is where the jamming is occurring.

Sensor decoys are small pods or shuttles which duplicate the “sensor image” of another ship. Unless the sensor operator is very skilled, he will often mistake a decoy as a real ship.

Countermeasures take several forms, but in general are electronic means of fooling other ships’ sensors into not noticing the target ship.

The easiest countermeasure is having the ship’s sensors only use *passive mode*.

Another countermeasure is *running silent*—in this case, the ship turns off all of its major systems, including engines, weapons and shields. The ship is adrift in space, with its life support systems running on power generators only. Ships can seldom run silent for longer than five minutes before life support systems must be shut down for lack of power.

Ships also have *sensor masks*, which baffle a ship’s emissions, so that the ship might be misrecognized as something else. In game terms, sensor masks, when activated, add a certain number of dice to the difficulty to detect the ship.

False transponder codes give the ship a false registry. All ships are required to register with BoSS (Bureau of Ships’ Services), which assigns a unique transponder code to each ship’s engines. Clever captains can alter the transponder code (this is very difficult to do), so that once a ship is detected, it is identified as another vessel—for example, with a false transponder code, the *Millennium Falcon* might be identified as the *Cool Shot*, another YT-1300 transport registered to a completely different captain.

Communications

There are several major forms of communications:

Comlinks are portable (either personal or vehicular) communications devices. They are suitable for short range communication—personal devices have a range of about 50 kilometers, or up to low orbit in clear weather; vehicular comlinks can go up to 200 kilometers. Actually using a comlink requires no skill, although the *communications* skill is used to scramble and descramble signals. Comlinks are reliable except in areas with high concentrations of metals, in which case insulated *intercoms* are often used for communication.

Intercoms are for intership communications or any other area where communications must be run through an area dense with metals. Intercoms actually carry the signals over insulated communication wires. They are seldom scrambled, and often are simply a matter of turning on the intercom and choosing the appropriate receiver numbers for the communication.

Coms are used for ship to ship communications. They are actually much more powerful comlinks, and are capable of much greater ranges. They are most suitable for close-range communications, such as among fleets of starships or in orbit around planets. Since coms are limited to speed-of-light communication, they aren’t useful for long-range communication, such as between planets even within a system (the timelag can range from a few minutes to several hours, depending upon circumstances). Real time communication over long distances is normally accomplished with *subspace radio*.

Beckon calls are distress *coms* which are broadcast to indicate distress or mark a specific area if a planet is visited by travelers or traders.

Subspace radio is the cheapest, most common form of faster-than-light communication, but it is also very limited. In comparison to *coms*, *subspace radio* is still extremely expensive and bulky, and the power drain is enormous. Most starships, no matter their size, are equipped with subspace radios. They allow realtime broadcast over a radius of approximately 25 light-years; most systems lack the power to boost the signal much beyond that range. Due to subspace radio, nearby systems can have almost instantaneous communication, but systems separated by vast distances are still limited in their capacity for communication simply due to the delay in relaying and routing messages.

Some fairly elaborate communications networks have been established in sectors through the use of subspace radio, but above sector level, these networks become unwieldy and difficult to maintain. Subspace radio networks can broadcast audio, video and holographic images, although the more complex the image, the harder it is to scramble and safely transmit.

Emergency ship beacons broadcast in subspace radio frequencies. Because of the nature of these broadcasts, they are automatically picked up by all active subspace radios within the beacon’s range.

Hyperradio is an expensive, carefully guarded communication technology, limited almost exclusively to the Imperial navy—in fact, only the most important command vessels have hyperradios. Hyperradio allows ships to broadcast signals directly through hyperspace, over almost limitless distances. The energy requirements for these devices are outrageous, but the signals are more secure than some other communication methods, and ships are not dependent upon HoloNet relays to deliver signals—a ship can broadcast hyperradio messages directly to other hyperradio receivers.

Communication Frequencies

Due to the high quality of communication devices in use throughout the galaxy, there are literally billions of different communication frequencies for the numerous varieties of comlinks and subspace radios. All major governments regulate which frequency bands are to be used for civilian, business, emergency services and military communications, although the military and those conducting illegal activities often select unauthorized frequencies for covert communications.

Because of the almost uncountable number of frequencies, it is very difficult to uncover a communication signal without knowledge of the specific frequency. Additionally, sensitive broadcasts, especially military signals, are often electronically scrambled by the communication devices themselves. In short, it takes a dedicated, talented individual to uncode protected broadcasts, but when this is accomplished, the information uncovered is often worth the effort.

Hyperspace Routes

Hyperspace routes are established paths through hyperspace, much like main roads on primitive planets lead quickly and safely to major population centers. While they aren’t guaranteed to be clear of debris, they allow faster travel than plotting one’s own course from scratch and are much less dangerous to travel. While there is always the possibility that something has temporarily entered a route, in general routes are plotted through cleared areas, allowing ships to reach exceptional speeds.

Hyperspace routes seldom run straight from one system to another—they often zigzag rather haphazardly to bring the ship around obstacles and hazards. In general, the longer the

physical distance, the longer the journey in hyperspace will be. However, due to local navigation conditions, even systems that are very near each other in physical proximity may require roundabout hyperspace routes to reach because of debris and other hazards.

The more often a route is travelled, the faster ships can risk travelling on it. As a route becomes well known, its hazards are better understood, and hyperspace journeys can be plotted with more precision and short cuts, thereby saving time. Lesser known routes may not be physically any longer than well-known routes, but still may take longer to navigate because not all hazards are properly catalogued. Characters can attempt to plot new routes in hyperspace, but this can be extremely dangerous, even at the most cautious speeds.

Travel Times

There is no known "straight route" travelling across the galaxy. Even the fastest ships in the galaxy, such as the *Millennium Falcon*, would take over a month to cross the entire galaxy, if such a route did exist.

Travel times between major inhabited worlds, even if they are sectors apart, can take only a few hours, while travel between minor planets, even if they are in close physical proximity, might take weeks — sometimes it is quicker to plot a hyperspace journey from an isolated planet to a major trade route, then to the planet that is your goal. In this case, the ship is traveling farther, but it can reach much greater speeds, reducing the travel time.

Hyperdrive Modifier

Hyperdrives are ranked for their speeds, as a multiplier (x1, x2, x3) — the *Millennium Falcon* being one of the fastest ships in the galaxy with a multiplier of .5. The modifier is multiplied by a route's travel time for the ship's travel time between systems (see the "Astrogation Gazetteer" for some travel times in the *Star Wars* universe).

Hyperdrive Back-Up

Most ships have a hyperdrive back-up. This is a small, slow unit which can bring a ship limping into the nearest port if its main hyperdrive has been disabled by some mishap.

Starships In The Galaxy

The proliferation of cheap and easily maintained sublight and hyperdrives opened up the galaxy to exploration. Owning a starship is fairly common — wealthy individuals may have private space yachts, there are countless small businessmen engaged in cargo hauling (legal and otherwise), and, of course, there are the military vessels which enforce law and order throughout the wilds of space.

Many companies have their own independent fleets of bulk transports, cargo haulers, and huge container ships, along with military capital ships and starfighters for defense.

Hazards Of Space

Space is dangerous, and the unwary will be certain to find trouble and possibly death. Aside from the natural hazards of hyperspace, there is also the danger of pirates.

Ships are always at risk of attacks from space pirates. A common tactic of pirates is to simply move an obstacle such as an asteroid into the middle of a trade route, and wait for a ship to be forced to drop to realspace because of the hazard — then the pirates disable the ship before it can return to hyperspace,

plundering whatever goods of value are on-board.

The prevalence of pirates requires many vessels to be equipped with weaponry and combat shields, although both the Empire and the New Republic have strict regulations on permissible weaponry levels.

Rewards Of Space Travel

While the danger of space cannot be underestimated, there are also great rewards for travelling space — the allure of exploring the unknown stirs the hearts of even the most jaded beings.

Space travelers sometimes discover new civilizations on distant planets. There are fortunes to be found in the stars, both in the form of natural deposits of ore and jewels and lost caches of technology and artifacts. With thousands of years of recorded space travel, the number of abandoned and lost settlements and storehouses is truly amazing.

Characters can also make a fortune as simple traders. Some planets will pay astronomical prices for certain goods — if the characters are there at the right time. The risks of prospecting are not inconsiderable, but the lure of wealth is equally great.

Getting A Ship

Starships in the *Star Wars* universe are expensive. There is the basic cost of the ship itself, and then the bank loans, and maintenance and repairs — it looks so romantic in the holovids; it's murder in the space lanes.

Characters have several means of obtaining a starship. A player may pick a template that starts with a ship, but odds are that the character also inherits a mountain of debt.

Characters may also be able to save up to buy their own ship. Several ship types and their costs are listed below. However, even used ships are expensive, and the characters will never know what they are going to get stuck with ...

Military-quality ships, such as starfighters and attack combat ships, are almost impossible to purchase. In addition to being prohibitively expensive for the average individual, their sale is strictly controlled by most local governments.

Characters may also be loaned a ship by a sponsor — characters working for the Rebel Alliance/New Republic are often loaned cargo haulers and freighters to complete their missions. If the characters are hired by a company or a wealthy individual, they may also be loaned a ship to carry out their contract.

Booking Passage

Since most characters won't easily obtain a starship, when he has to travel to another system, he can simply purchase a ticket aboard a passenger liner. The ships are affordable, reasonably safe (considering the turmoil of the civil war, pirates and natural navigational hazards) and some are even comfortable. Passenger liners range from huge, luxury cruise ships, to small transports that are held together by QuikSeal patches and more than a few prayers.

The cost of passage ranges from a few hundred credits (for travel from one major planet to another in cramped conditions with few amenities) to several thousand, especially if the characters must charter a ship for the journey. On backwater worlds, charter may be the character's only choice since the planet may not be served by a regular passenger liner and traders may be equally rare — and few characters will want to spend half a year waiting for a ship to show up.

Starship Statistics

In *Star Wars: The Roleplaying Game*, starships have a number of important game statistics. For instance, all starships provide *full cover* for their occupants.

In addition, each ship's statistics include:

Craft: The ship's manufacturer, name, and model number.

Type: The ship's general classification.

Length: How long the ship is.

Scale: The ship's scale — Starfighter or Capital. When the ship gets into combat, you use the Scale Charts (page 72) to modify any die rolls your ship makes against ships of a different scale.

Skill: The skill used to operate the ship, followed by the specialization for its use.

Crew: The minimum number of crew members needed to safely operate the ship (a *skeleton crew*), followed by the number of support crew (a full crew complement).

For Starfighter-scale vessels, one pilot handles all of the piloting chores. For capital ships, there is one main person doing each different major task — piloting, astrogating, shields, and so forth.

These numbers don't include gunners since they are unnecessary to operate a ship.

Crew Skill: Typical skill codes for crewmembers trained for that job: starfighter pilots will have all the skills; capital ship crewmen will have just the skill for the job that they have been trained in. Co-pilots and assistants typically have -1D to each skill code.

Passengers: The number of passengers and troops that may be carried (beyond the crew complement).

Cargo Capacity: The kilograms and cargo space for the ship.

Consumables: A measure of the ship's air, food, water and fuel and how long it can travel before having to stop for refueling and resupply.

Hyperdrive Multiplier: This measures how quickly the ship travels in hyperspace, and how fast it can go from one star to another.

Hyperdrive Backup: Some ships have a backup hyperdrive for emergencies. This is a listing of the backup's hyperdrive multiplier. Many ships are not equipped with backups.

Nav Computer: "Yes" or "No." Ships with nav computers may calculate hyperspace journeys with their on-board computers. Ships without nav computers require astromech Droids to calculate hyperspace journeys.

Maneuverability: The ship's maneuverability die code when in outer space. If there is no Maneuverability (Atmosphere) listing, this die code also applies to atmospheric travel.

Maneuverability (Atmosphere): This is how maneuverable the ship is in an atmosphere, but only if it is different than in space.

Space: How fast the ship travels in sublight space. This speed is used in ship to ship combat in outer space in units.

Atmosphere: How fast the ship travels in an atmosphere or near a planetary body, first in meters per move, then in kilometers per hour.

Hull: This is how tough the hull of the ship is and how well the ship can withstand damage in combat.

Shields: The ship's combat shields.

Sensors: The different sensor types and their abilities (see the *sensors* skill for more details).

Weapons:

Weapon: The weapon type.

Scale: The scale, if different than the ship's scale.

Fire Arc: Front, left, right, back or turret. Turret weapons may fire in all four arcs.

Crew: The crew necessary to man the weapon. If there is no crew listing, the weapon may be fired by the pilot. The variable numbers are treated the same as ship's crew.

Skill: The skill used to fire the weapon.

Fire Control: Add these dice whenever the gunner shoots to hit.

Space Range: Short, medium and long ranges in units.

Atmosphere Range: Short, medium and long ranges in an atmosphere.

Damage: This is the weapon's damage.

Note: Most of the time, not all of these stats will be necessary in the course of the game. In combat, only the ship's scale, speed, maneuverability, hull code, weapons, shields, and in the case of capital ships, crew codes are important.

Starfighters

Starfighters are small-crew (normally one or two man) combat vehicles used in all manner of short-range missions. These ships emphasize speed and maneuverability over durability, and normally have a devastating weapon complement. These ships are normally designed for very short, but intense duty periods, and thus are very effective in battle, but only for limited amounts of time. Starfighters are notoriously expensive, and serve only one role: the destruction of enemy ships. Starfighter technology advances very quickly, and thus most fleets have to expend a huge portion of their budgets to train pilots and keep them equipped with cutting-edge ships. Some of the most famous starfighters include the New Republic's X-wing, the Empire's TIE fighter, and the legendary (but outdated) Z-95 Headhunter; these ships use the *starfighter piloting* skill.

X-wing

One of the most famous starfighters in the galaxy, Luke Skywalker piloted an X-wing when he destroyed the Death Star. These ships form the backbone of the New Republic starfighter fleet.

X-wing

Craft: Incom T-65B X-wing

Type: Space superiority fighter

Scale: Starfighter

Length: 12.5 meters

Skill: Starfighter piloting: X-wing

Crew: 1 and Astromech Droid (can coordinate)

Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D

Passengers: None

Cargo Capacity: 110 kilograms; .4 cubic meters

Consumables: 1 week
Hyperdrive Multiplier: x1
Hyperdrive Backup: None
Nav Computer: None (uses Astromech Droid)
Maneuverability: 3D
Space: 8
Atmosphere: 365; 1050 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 25/0D
Scan: 50/1D
Search: 75/2D
Focus: 3/4D

Weapons:

Four Laser Cannons (fire linked)

Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2lm/2.5km
Damage: 6D

Two Proton Torpedo Launchers

Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700m
Damage: 9D

Y-wing

The Y-wing was adopted at the inception of the Rebel Alliance, and due to its versatility remains popular despite its old, almost outdated, design. The ships are appreciated because parts for them are much more readily available than limited run ships, such as the A- and B-wing starfighters.

Y-wing

Craft: Koensayr BTL-S3 Y-wing
Type: Attack starfighter
Scale: Starfighter
Length: 16 meters
Skill: Starfighter piloting: Y-wing
Crew: 1 or 2 and Astromech Droid (can coordinate)
Crew Skill: Starfighter piloting 4D+2, starship gunnery 4D+1, starship shields 3D
Passengers: None
Cargo Capacity: 110 kilograms, .4 cubic meters
Consumables: One week
Hyperdrive Multiplier: x1
Hyperdrive Backup: None
Nav Computer: None (uses Astromech Droid)
Maneuverability: 2D
Space: 7
Atmosphere: 350; 1,000 kmh
Hull: 4D
Shields: 1D+2
Sensors:
Passive: 20/0D
Scan: 35/1D
Search: 40/2D
Focus: 2/3D
Weapons:
Two Laser Cannons (fire linked)
Fire Arc: Front

Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2lm/2.5km
Damage: 5D

Two Proton Torpedo Launchers

Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700m
Damage: 9D

Two Light Ion Cannons (fire linked)

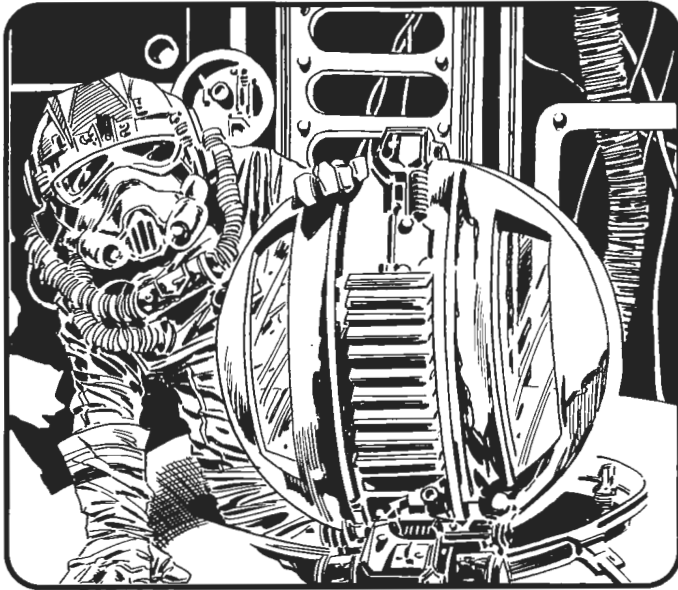
Fire Arc: Turret (Gun may be fixed to forward to be fired by pilot at only 1D fire control.)
Crew: 1 (co-pilot)
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/7/36
Atmosphere Range: 100-300/700/3.6km
Damage: 4D

TIE/In

The prime Imperial starfighter at the height of its power, TIE's (Twin-Ion Engine starfighters) are designed to be fast, but they accomplish this through being fragile. Prior to its defeat, the Empire never gave a second thought to sacrificing scores of these ships to accomplish goals — there were thousands more just like them. The TIE/In can be found stationed at Imperial outposts of all kinds throughout the Known Galaxy and is the most visible symbol of Imperial power.

TIE/In

Craft: Sienar Fleet Systems TIE/In
Type: Space superiority starfighter
Scale: Starfighter
Length: 6.3 meters
Skill: Starfighter piloting: TIE
Crew: 1
Skill Codes: Starship piloting 4D+1, starship gunnery 4D
Passengers: None
Cargo Capacity: 65 kilograms; .25 cubic meters
Consumables: 2 days
Hyperdrive Multiplier: None
Hyperdrive Backup: None
Nav Computer: None
Maneuverability: 2D
Space: 10
Atmosphere: 415; 1200 kmh
Hull: 2D
Shields: None
Sensors:
Passive: 20/0D
Scan: 40/1D
Search: 60/2D
Focus: 3/3D
Weapons:
Two Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2km/25km
Damage: 5D



TIE Interceptor

Introduced shortly before the Battle of Yavin, but not put into general use until just before the Battle of Endor, the TIE Interceptor was designed to counter the design advantages of the Rebel Alliance X-wing starfighters. It features larger engines and more powerful energy converters in its solar panels.

TIE Interceptor

Craft: Sienar Fleet Systems TIE Interceptor
Type: Space superiority starfighter
Scale: Starfighter
Length: 9.6 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2
Passengers: None
Cargo Capacity: 75 kilograms; .3 cubic meters
Consumables: 2 days
Hyperdrive Multiplier: None
Hyperdrive Backup: None
Nav Computer: None
Maneuverability: 3D+2
Space: 11
Atmosphere: 435; 1250 kmh
Hull: 3D
Shields: None
Sensors:
Passive: 25/1D
Scan: 40/2D
Search: 60/3D
Focus: 4/3D+2
Weapons:
Four Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300m/1.2km/2.5km
Damage: 6D

Capital Ships

Capital combat starships (often referred to simply as capital ships) are huge vessels for deep space warfare. With crews numbering in the thousands, these vessels sport scores of heavy weapons and are often equipped with several squadrons of starfighters. These ships can operate for months or years without having to stop for resupply, and they are designed to take an unbelievable amount of punishment before losing any fighting capacity. These tremendously expensive starships form the backbone of most starfleets, and can be in service for decades. Some of the most famous capital ships include the Imperial Star Destroyers, Corellian Corvettes, Mon Cal Battle Cruisers and Imperial Dreadnaughts. These ships use the *capital ship piloting* skill.

Under crew, there are two listings. One is the skeleton, or minimum, crew necessary to fly the ship. The other number is the standard complement. Under skeleton there is also a listing for the *command* skill necessary to lead the skeleton crew.

Imperial Star Destroyer

The Imperial Star Destroyer was among the most fearsome weapons of the Imperial war machine. With over 25,000 of these awesome ships at his disposal, it is no wonder that Emperor Palpatine could instill fear in the hearts of the galaxy's citizens.

In addition to its weaponry, an Imperial Star Destroyer carries one wing of 72 TIE starfighters, a full stormtrooper division, 20 AT-AT and 30 AT-ST walkers.

Imperial Star Destroyer

Craft: Kuat Drive Yards Imperial I Star Destroyer
Type: Star Destroyer
Scale: Capital
Length: 1,600 meters
Skill: Capital ship piloting: star destroyer
Crew: Skeleton: 5,000 with *Command* 7D; Total crew: 37,085
Crew Skill: Capital ship piloting 5D+1, starship shields 4D+1, starship sensors 4D, astrogation 4D, capital ship gunnery 4D+2
Passengers: 9,700 (troops)
Cargo Capacity: 36,000 metric tons; 9,00 cubic meters
Consumables: 6 years
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 1D
Space: 6
Hull: 7D
Shields: 3D
Sensors:
Passive: 50/1D
Scan: 100/3D
Search: 200/4D
Focus: 6/4D+2
Weapons:
60 Turbolaser Batteries (fire separately)
Fire Arc: 20 front, 20 left, 20 right
Crew: 1 or 2
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/36/75
Atmosphere Range: 6-15/72/150km
Damage: 5D

60 Ion Cannons (fire separately)

Fire Arc: 20 front, 15 left, 15 right, 10 back
Crew: 1 or 2
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-10/25/50
Atmosphere Range: 2-20/50/100km
Damage: 3D

10 Tractor Beam Projectors (fire separately)

Fire Arc: 6 front, 2 left, 2 right
Crew: 1 to 10
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60km
Damage: 6D

Mon Calamari Star Cruiser

The Mon Calamari provided the Rebel Alliance with virtually the only star cruisers in their fleet, and they were instrumental in the Battle of Endor, as well as numerous other battles. Cobbled together from Mon Cal exploration vessels, the ships have proven surprisingly effective in combat. Their main advantage is that the crews have better training.

Mon Calamari Star Cruiser

Craft: Mon Calamari MC80 Star Cruiser
Type: Star Cruiser
Scale: Capital
Length: 1,200 meters
Skill: Capital ship piloting: Mon Cal cruiser
Crew: Skeleton 1230 with *Command* 6D; Total crew: 5,402
Crew Skill: Starship piloting 5D+2, starship shields 5D, starship sensors 3D+1, astrogation 4D, capital ship gunnery 5D
Passengers: 1,200 (troops)
Cargo Capacity: 20,000 metric tons; 5,000 cubic meters
Consumables: 2 years
Hyperdrive Multiplier: x1
Hyperdrive Backup: x9
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Hull: 6D
Shields: 3D*

* Mon Cal star cruisers have 6D of back-up shields. When a die of shields is lost, if the shield operators can make an *Easy starship shields* total, one of the backup die codes of shields can be brought up to increase the shield back to 3D.

Sensors:

Passive: 40/1D
Scan: 60/2D
Search: 120/3D
Focus: 5/4D

Weapons:

48 Turbolaster Batteries (fire separately)

Fire Arc: 12 front, 12 left, 12 right, 12 back
Crew: 1 to 3
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Atmosphere: 6-30/70/150km
Damage: 4D

20 Ion Cannon Batteries (fire separately)

Fire Arc: 8 front, 4 left, 4 right, 4 back
Crew: 1 to 7
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 1-10/25/50
Atmosphere: 2-20/50/100km
Damage: 3D

6 Tractor Beam Projectors (fire separately)

Fire Arc: 4 front, 1 left, 1 right
Crew: 1 to 10
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-5/15/30
Atmosphere: 2-10/30/60km
Damage: 4D

Corellian Corvettes

One of the most popular large ships in the galaxy, Corellian Corvettes are used by private corporations, pirates and, of course, the Rebel Alliance. They are very versatile, and can be used for blockade running, heavy combat duty and a number of other functions.

Corellian Corvette

Craft: Corellian Engineering Corporation Corvette
Type: Mid-sized multi-purpose vessel
Scale: Capital
Length: 150 meters
Skill: Capital ship piloting
Crew: from 30 to 165, depending on configuration
Crew Skill: Starship piloting 3D+2, starship shields 3D, starship sensors 3D+1, astrogation 3D, capital ship gunnery 4D+1
Passengers: Up to 600 depending upon configuration
Cargo Capacity: 3,000 metric tons; 1200 cubic meters
Consumables: 1 year
Hyperdrive Multiplier: x2
Hyperdrive Backup: None
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Atmosphere: 330; 950 kmh
Hull: 4D
Shields: 2D
Sensors:
Passive: 40/1D
Scan: 80/2D
Search: 100/3D
Focus: 5/4D

Weapons:

Six Double Turbolaser Cannons (fire separately)

Scale: Starfighter
Fire Arc: 3 front, 1 left, 1 right, 1 back
Crew: 1 to 3
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6030/70/150km
Damage: 4D+2

Nebulon-B Frigate

The Rebel Alliance's best all-around close support vessel, able to do both escort duty for convoys and cause damage to larger ships in capital combat.

Nebulon-B Frigate

Craft: Kuat Drive Yards' Nebulon-B Frigate

Type: Escort starship

Scale: Capital

Length: 300 meters

Skill: Capital ship piloting: Nebulon-B

Crew: Skeleton: 307, with *Command* 5D; Total: 920

Crew Skill: Capitol ship piloting 3D+2, capitol ship shields 3D, starship sensors 3D+1, astrogation 3D, capitol ship gunnery 4D+1

Passengers: 75 (troops)

Cargo Capacity: 6,000 metric tons; 2500 cubic meters

Consumables: 2 years

Hyperdrive Multiplier: x2

Hyperdrive Backup: x12

Nav Computer: Yes

Maneuverability: 1D

Space: 4

Atmosphere: 280; 800 kmh

Hull: 3D+2

Shields: 2D

Sensors:

Passive: 40/0D

Scan: 75/1D

Search: 150/3D

Focus: 4/4D+2

Weapons:

12 Turbolaser Batteries (fire separately)

Fire Arc: 6 front, 3 left, 3 right

Crew: 1 to 4

Skill: Capital ship gunnery

Fire Control: 3D

Space Range: 3-15/35/75

Atmosphere Range: 6-30/70/150km

Damage: 4D

12 Laser Cannons (fire separately)

Scale: Starfighter

Fire Arc: 6 front, 2 left, 2 right, 2 back

Crew: 1 or 2

Skill: Capital ship gunnery

Fire Control: 2D

Space Range: 1-3/12/25

Atmosphere Range: 2-6/24/50km

Damage: 2D

2 Tractor Beam Projectors (fire separately)

Fire Arc: Front

Crew: 1 to 12

Skill: Capital ship gunnery

Fire Control: 2D

Space Range: 1-5/15/30

Atmosphere Range: 2-10/30/60km

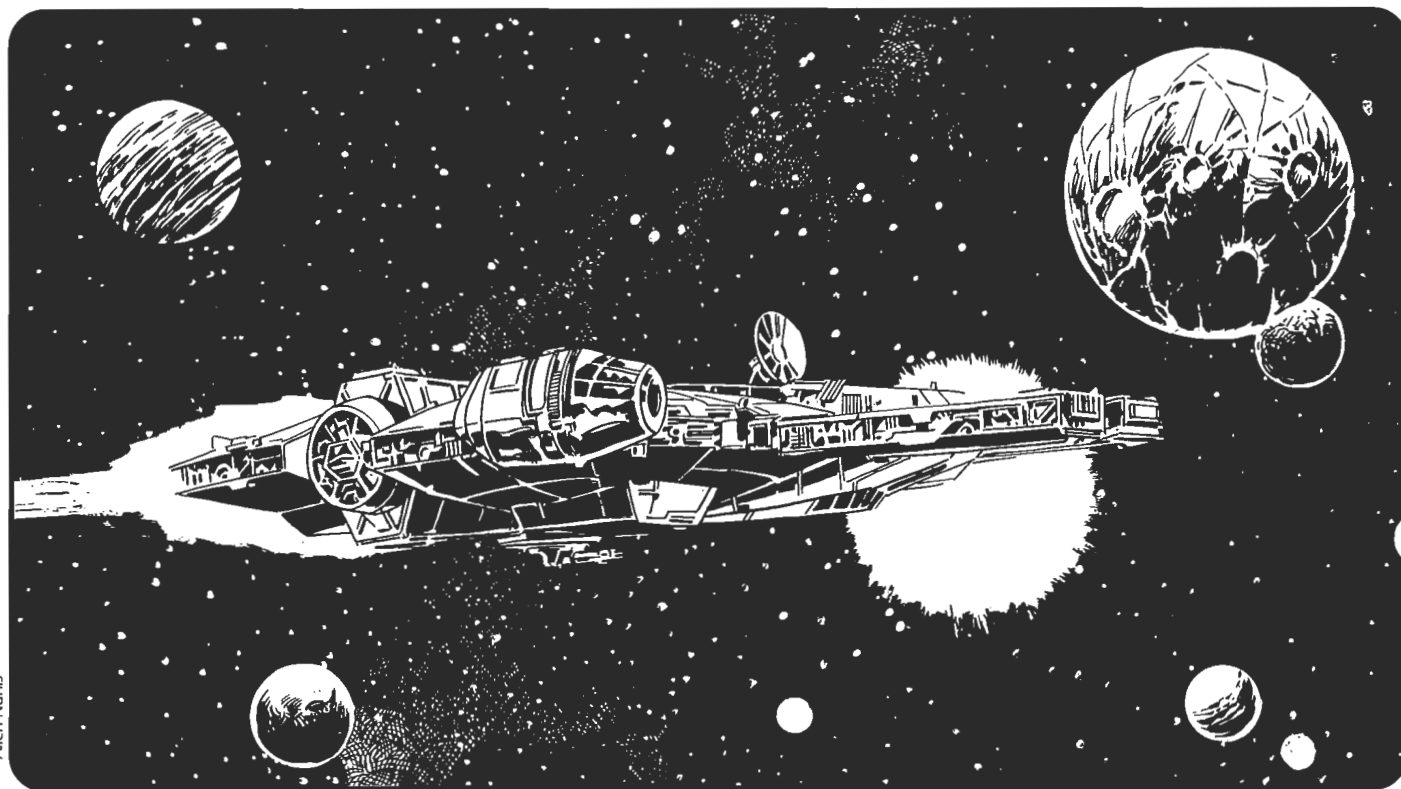
Damage: 4D

Space Transports

Space transports cover the entire range of non-combat starships, small transports (like the YT-1300 freighter), bulk cruisers with millions of cubic meters of cargo space, shuttles, luxury cruise liners, and any other ship of civilian use. All transport starships use the *space transports* skill.

Stock YT-1300 Transport

Representative of the thousands of different brands and models of freighters travelling the galaxy, the YT-1300 is reliable, durable and modifiable — hence its popularity. In fact, there's truly no such thing as a 'stock' freighter — any pilot worth his weight in bantha fodder will try to change something, either to increase cargo space, or speed, or combat capability.



Allen Nunis

Stock YT-1300 Transport

Craft: Corellian YT-1300 Transport
Type: Stock light freighter
Scale: Starfighter
Length: 26.7 meters
Skill: Space transports: YT-1300 transports
Crew: 1 to 2 (can coordinate)
Crew Skill: Varies tremendously
Passengers: 6
Cargo Capacity: 100 metric tons
Consumables: 2 months
Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Maneuverability: 0D
Space: 4
Atmosphere: 480;800kmh
Hull: 4D
Shields: 0D
Sensors:

Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D

Weapons:

One Laser Cannon

Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300m/1.2km/2.5km
Damage: 4D

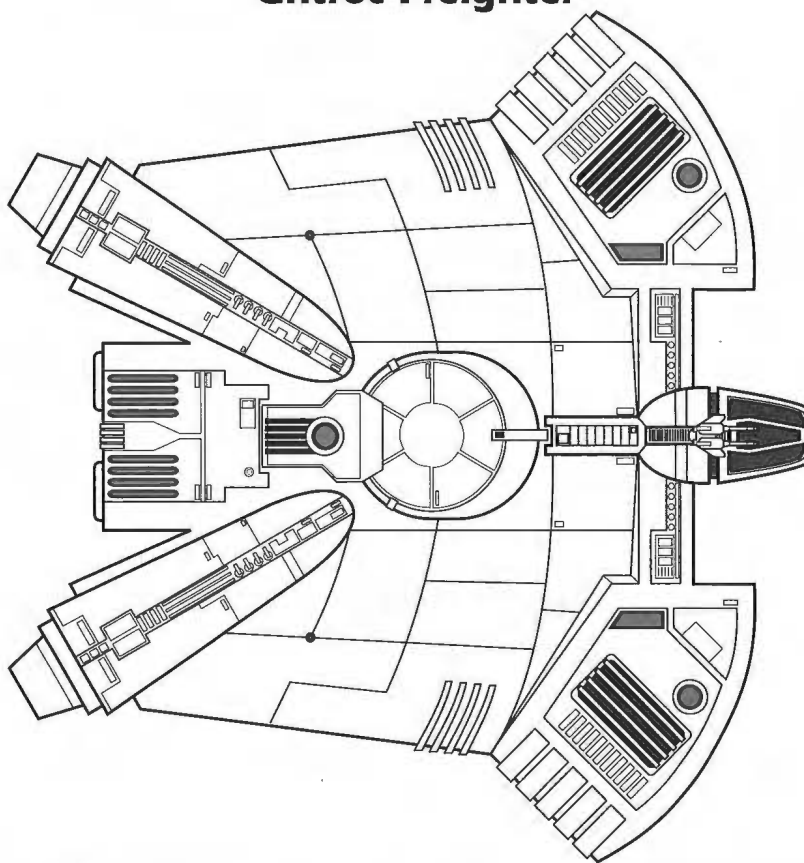
Stock Ghtroc Freighter

A less popular, but no less durable freighter design, the Ghtroc freighter model became popular in the Outer Rim Territories, where the manufacturer was based. While Ghtroc Industries has since gone out of business, several thousand of the freighters remain in service, especially for simple cargo runs, where combat is not expected.

Stock Ghtroc Freighter

Craft: Ghtroc Industries class 720 freighter
Type: Stock light freighter
Scale: Starfighter
Length: 35 meters
Skill: Space transports: Ghtroc freighter
Crew: 1 or 2 (can coordinate)
Passengers: 10
Cargo Capacity: 135 metric tons; 55 cubic meters
Consumables: 2 months
Hyperdrive Multiplier: x2
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 1D
Space: 3
Atmosphere: 260; 750 kmh
Hull: 3D+2
Shields: 1D

Ghtroc Freighter



John Paul Lona

Sensors:

Passive: 15/0D
Scan: 30/1D
Search: 50/3D
Focus: 2/4D

Weapons:

One Double Laser Cannon

Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300m/1.2km/2.5km
Damage: 4D

Imperial Customs Guardian Light Cruiser

A common Imperial system patrol craft, it is quite capable of handling common freighter and smuggler traffic, although it is totally outclassed when sent up against capital ships. Common throughout lightly populated, isolated systems.

Imperial Customs Guardian Light Cruiser

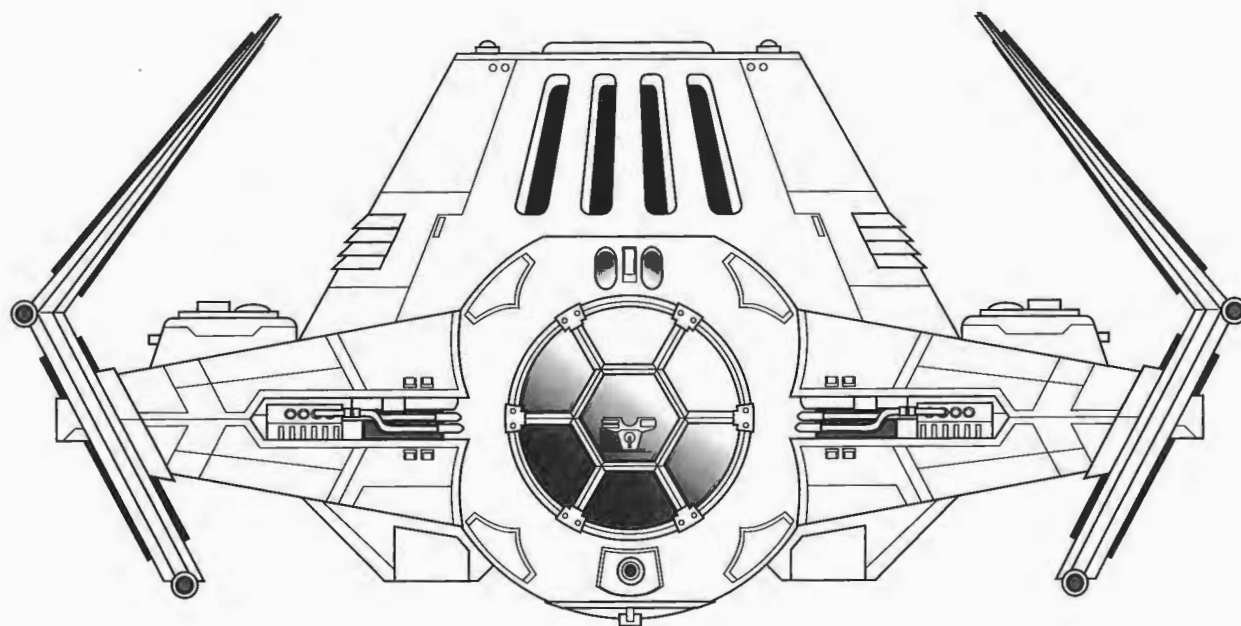
Craft: Sienar Fleet Systems *Guardian*-class light cruiser
Type: Inter-system customs vessel
Scale: Starfighter
Length: 42 meters
Skill: Space transports: Guardian cruiser
Crew: 2;8;16 (3 can coordinate)

Starship: _____**Craft:** _____**Type:** _____**Scale:** _____**Length:** _____**Skill:** _____**Crew:** _____**Passengers:** _____**Cargo Capacity:** _____**Consumables:** _____**Hyperdrive Multiplier:** _____**Hyperdrive Backup:** _____**Nav Computer:** _____**Maneuverability:** _____**Space:** _____**Atmosphere:** _____**Hull:** _____**Shields:** _____**Sensors:***Passive:* _____ / _____*Scan:* _____ / _____*Search:* _____ / _____*Focus:* _____ / _____**Weapons:****Weapon name** _____*Scale:* _____*Fire Arc:* _____*Crew:* _____*Skill:* _____*Fire Control:* _____*Space Range:* _____*Atmosphere Range:* _____*Damage:* _____**Weapon name** _____*Scale:* _____*Fire Arc:* _____*Crew:* _____*Skill:* _____*Fire Control:* _____*Space Range:* _____*Atmosphere Range:* _____*Damage:* _____**Passengers:** 6 (Prisoners for brig)**Cargo Capacity:** 200 metric tons; 80 cubic meters**Consumables:** 3 months**Hyperdrive Multiplier:** x1**Hyperdrive Backup:** x10**Nav Computer:** Yes**Maneuverability:** 1D**Space:** 9**Atmosphere:** 400; 1150 kmh**Hull:** 5D**Shields:** 2D**Sensors:***Passive:* 30/1D*Scan:* 60/2D*Search:* 90/4D*Focus:* 4/4D+1**Weapons:****Four Laser Cannons** (fire separately)*Fire Arc:* 2 front, 2 turret*Crew:* 1*Skill:* Starship gunnery*Fire Control:* 2D+2*Space Range:* 1-3/12/25*Atmosphere Range:* 100-300m/1.2km/2.5km*Damage:* 5D**Scout Ship**

One of many vessels being used throughout the unexplored and untamed regions of the galaxy, this particular ship is designed for a crew of one (hence its somewhat low performance values).

Scout Ship**Craft:** Sienar Ships "Lone Scout-A"**Type:** Stock scout vessel**Scale:** Starfighter**Length:** 24 meters**Skill:** Space transports: Lone Scout**Crew:** 1**Passengers:** 3**Cargo Capacity:** 150 metric tons; 60 cubic meters**Consumables:** 1 year**Hyperdrive Multiplier:** x2**Hyperdrive Backup:** x15**Nav Computer:** Yes**Maneuverability:** 0D

Scout Ship



John Paul Lona

Space: 5

Atmosphere: 295; 850 kmh

Hull: 4D

Shields: 1D

Sensors:

Passive: 30/0D

Scan: 50/1D

Search: 75/2D

Focus: 5/3D

Weapons:

One Laser Cannon

Fire Arc: Front

Crew: Pilot

Skill: Starship gunnery

Fire Control: 0D

Space Range: 1-3/12/25

Atmosphere Range: 100-300m/1.2km/2.5km

Damage: 4D





Allen Nunis

Chapter Seven

The Star Wars Universe

The *Star Wars* saga is set “a long time ago, in a galaxy far, far away ...” This chapter gives you a basic understanding of this galaxy.

The Republic

The Old Republic presided over the peaceful growth and prosperity of the galaxy for almost as long as there have been historical records. The Republic was so ancient that its origins had faded almost into obscurity and myth, giving it a sense of history and timeless presence.

Its origin dates back to a time when the universe seemed more magical and more romantic. It was a period of galactic heroes, exploration and barbarian warlords, such as Xim the Despot. The Republic’s rise offered cooperation, peace and understanding instead of brutal conquest and domination.

Reaching out from what came to be known as the Core Worlds, the Republic eventually embraced over a million member worlds, and countless more colonies, protectorates and governorships. Nearly 100 quadrillion beings pledged allegiance to the Republic in nearly fifty million systems.

Humans joined near-Human races and wholly alien species in a unity of remarkable stability and friendship. At the height of its power, the most distinguished and honorable individuals in the galaxy served in the role of Republic Senators. Through the miraculous technology of hyperdrive and the amazing HoloNet, the member worlds were linked to form a dynamic and diverse society.

Guardians Of Peace

The Republic seldom had to use force to maintain power, but nonetheless, it was well protected. It maintained a full army and navy, but these forces were not what bound the Republic together.

The true protection of the Republic was the ancient order of the Jedi Knights, masters of the mystic Force. They protected and watched over the Republic in all its glory, protecting the innocent and good from those who would do evil to the people of the galaxy. The Knights were revered and respected throughout the Known Galaxy.

The Decline

Despite the countless years of peace, or perhaps because of them, the Republic began to falter. It had become too massive, too successful, too wealthy — it found itself doomed by its own success.

A few greedy senators and corporate conglomerates saw cracks in the system of government and attempted to exploit

From The First Saga, *Journal of the Whills*

The Old Republic was the Republic of legend, greater than distance or time. No need to note where it was or whence it came, only to know that ... it was the Republic.

Once, under the wise rule of the Senate and the protection of the Jedi Knights, the Republic thrived and grew. But, as often happens when wealth and power pass beyond the admirable and attain the awesome, then appear those evil ones who have greed to match.

So it was with the Republic at its height. Like the greatest of trees, able to withstand any external attack, the Republic rotted from within though the danger was not visible from the outside.

Aided and abetted by restless, power-hungry individuals within the government, and the massive organs of commerce, the ambitious Senator Palpatine caused himself to be elected President of the Republic. He promised to reunite the disaffected among the people and to restore the remembered glory of the Republic.

Once secure in office he declared himself Emperor, shutting himself away from the populace. Soon he was controlled by the very assistants and boot-lickers he had appointed to high office, and the cries of the people for justice did not reach his ears.

Having exterminated through treachery and deception the Jedi Knights, guardians of justice in the galaxy, the Imperial governors and bureaucrats prepared to institute a reign of terror among the disheartened worlds of the galaxy. Many used the Imperial forces and the name of the increasingly isolated Emperor to further their own personal ambitions.

A small number of systems rebelled at these new outrages. Declaring themselves opposed to the New Order, they began the great battle to restore the Old Republic.

From the beginning they were vastly outnumbered by the systems held in thrall by the Emperor. In those first dark days it seemed certain the bright flame of resistance would be extinguished before it could cast the light of new truth across a galaxy of oppressed and beaten peoples ...

them for personal power and wealth. These first efforts were subtle and disguised, yet they were also remarkably successful.



When the first corruptions were exposed, there was outrage and anger — but no change. A great disease had struck at the heart of the Republic, but the senators, so consumed with protecting their own interests, lacked the will to fight the evil.

The outrages continued. Senator turned upon senator. Senators and governors established their own dominions, their appointed representatives acting above the law. The values of honor, honesty and decency became secondary to the perversions of personal power and wealth. The galaxy cried in anguish as the decline of the Republic began.

Fear gripped the people of the galaxy. The Republic had seemed immortal, yet it was unraveling and disintegrating, out of control and plummeting into an abyss of chaos and disorder. The Republic ignored its duties, the government no longer paying heed to the needs and wishes of the people. Conflict slowly spread from region to region, and once again blood was spilled over the unending pursuit of power.

The Rise Of Palpatine

Senator Palpatine was one of a new breed of senators who had come to the Republic. He seemed hard-working and promising, yet unable to accomplish meaningful change.

He was known as a keen observer, yet declined positions on key advisory boards when they were offered. The senator seemed competent but unambitious, almost unassuming. He had no enemies and was palatable to almost every faction of the Senate.

Palpatine's reputation worked to his advantage. The honest senators knew that it was time for change. The corrupt senators also desired a change — they wanted a powerless figurehead who would give the semblance of stability so that their rampages could continue unchecked.

Palpatine seized the moment. He seemed to be a compromise candidate, satisfactory if unspectacular, and able to meet the peoples' demands for leadership. In truth, he had

gained the position through fraud, clever promises and astute political maneuvering.

President Palpatine implemented what he called his "New Order." He restarted the government, and proved to be an efficient leader. The Senate turned more and more power over to him, and he seemed to be the only person capable of getting anything done.

As Palpatine became more powerful, with popularity to match, he also became more greedy. He cloaked his greed, carefully cultivating the image of a responsible leader. Some thought that the decline of the Republic was over.

Secretly, Palpatine desired more. Some in the Senate, especially Senator Bail Organa, Viceroy of Alderaan, and Mon Mothma of Chandrila, suspected Palpatine's true motives were less than noble.

When he felt that he was immune from challenge, he declared himself Emperor. The worst fears of Palpatine's opponents were realized.

The Empire

The change from Republic to Empire was sudden. Palpatine used mythic images to call upon the peoples' sense of romance, and he promised that with their unwavering support, he would lead the Empire to glories greater than the Republic had ever known. Conflict, lingering over the years of corruption, continued to plague the galaxy, and thus the people were willing to accept a solution ... any solution, even an absolute ruler. There were many who distrusted the concept of an emperor, yet trusted Palpatine, and thus accepted the president's action as a temporary and necessary step.

By the time the senators had realized what Palpatine had done, they were too weak to challenge him. The military had sworn loyalty to him. The corporations fell into line, lured by the promise of incredible profits.

Palpatine quietly silenced his enemies. History is vague on

specific details, but it is known that the Emperor orchestrated the extermination of the Jedi Knights. He used political threats and vague promises of foreign invasions to spearhead the most massive military build-up the Known Galaxy had ever seen. Palpatine began implementing policies in the more isolated regions that led to countless atrocities. Evil and tyranny slowly spread across the galaxy, like the darkness of night.

The Era Of Rebellion

Even when the fate of the galaxy seemed forever entwined with the will of the dark Emperor Palpatine, there were some who were willing to resist. Several systems declared themselves in rebellion — and were put down immediately. Nonetheless, they had inspired many to continue the fight.

Out of the ashes of defeat arose the Alliance to Restore the Republic. In those first few years, the Alliance was quiet, slowly building up support and trying to avoid the attentions of the ever vigilant Imperial war machine. Many worlds and peoples secretly allied themselves with the Alliance in this great Civil War, knowing that conflict would come soon.

The Era of Rebellion, as Republic historians now call it, began shortly before the Battle of Yavin, the battle which saved the Rebel Alliance from total destruction. It marked the beginning of open, armed conflict between the Empire and the Alliance.

The Battle Of Yavin

Rebel spies learned of the construction of a new Imperial super weapon, spearheaded by Grand Moff Tarkin. It was to be the epitome of the Doctrine of Fear, which presupposed that the Emperor would be able to maintain power only through fear and the absolute power of the military. It was the doctrine that would eliminate the final trappings of the Republic — the Senate.

Princess Leia Organa, senator from Alderaan, discovered the Empire's plan and received the technical readouts on this super weapon, called the Death Star. She had to go to the remote desert world of Tatooine to bring General Obi-Wan Kenobi, Jedi Knight, and good friend of her father, Bail, out of retirement. With his aid, she planned to deliver the plans to her homeworld of Alderaan in the hope that a weakness could be discovered, enabling the Rebellion to somehow find a way to defeat the Death Star.

However, Princess Leia's transport ship, the Corellian Corvette *Tantive IV*, came under direct attack from an Imperial Star Destroyer under the command of the Emperor's personal emissary, Lord Darth Vader, Dark Lord of the Sith. Leia was captured, but the plans, safely stored within the memory of an astromech droid designated R2-D2, were sent to Tatooine in the hopes that Kenobi would find them and bring them to Alderaan. With it went its counterpart, C-3PO.

The adventures of the Droids eventually brought them to a young farmboy named Luke Skywalker. Little did anyone, Luke especially, realize that he would be the hero that destroyed the Empire and be the first in a new line of Jedi Knights.

The Rebellion Grows

Following the Battle of Yavin, many more planets threw their support to the Alliance. The destruction of Alderaan horrified many of those who had been pacified into inaction. The Rebel Alliance gained a great deal of support in the Outer Rim Territories and other remote regions, where the Emperor's forces acted with impunity, committing atrocities beyond

belief. While many of these worlds couldn't openly declare themselves in rebellion, lest they face direct response from the Emperor's massive star fleet, they did succeed in funneling arms, money and soldiers to the Alliance.

The Rebel Alliance spent the next three years engaging in "harassment" tactics. Even with much more widespread support, the Alliance lacked the weaponry to confront the Empire directly, yet they were able to waylay convoys and conduct "hit-and-run" raids which required considerable manpower and resources to counteract.

When the Empire did challenge the Alliance in battle, Rebel bases were often decimated, although there were also key victories that kept the hope of ultimate victory alive. The Alliance keyed its strategy to keeping its bases and fleet dispersed throughout different regions of the Known Galaxy, sometimes even venturing to the Unknown Regions in hopes of finding refuge. While this system was inefficient, and was responsible for a considerable amount of miscommunication, it also made it impossible for the effort to hunt down and eradicate the Alliance's military.

The Empire's ability to control all official communications effectively prevented those in the influential Core Worlds from knowing about the massacres that occurred on the outer worlds. Because the war, and its brutal realities, never touched the lives of the average person in the Core Worlds, Palpatine retained a great deal of popular support in these protected regions.

Nonetheless, many individuals on these planets joined as intelligence agents, working in "cells" on Imperial-held worlds.

A few planets, too remote even for the Empire to be bothered with declared themselves in open rebellion. Chief among these was Calamari, the Mon Calamari homeworld. These brave, peace-loving people fought back against the Empire's initial invasion, and the Empire was too busy elsewhere to defeat the aliens. In time, the Calamarians became as much a symbol of the Rebel Alliance as X-wing fighters and Princess Leia Organa. Slowly, word of the Alliance spread, and for those who took these words of inspiration seriously, hope returned.

The Final Battles

Just over three years after the Battle of Yavin, the Rebel Alliance suffered a major defeat at the Battle of Hoth. The base was routed by an Imperial task force led by Darth Vader, and the Rebel forces fled by whatever transport was available. It was during this time that Luke Skywalker travelled to the mysterious Dagobah system, although to this day he refuses to disclose the nature of his activities there.

Shortly after that fateful battle, Han Solo, Princess Leia, Chewbacca and the protocol droid C-3PO were captured by the Empire at Cloud City, on the gas giant of Bespin. This was all part of a complex scheme to lure young Skywalker to Bespin so that Darth Vader could capture and present him to the Emperor.

The plan came dangerously close to being successful. Han Solo was encased in carbonite and shipped off to Jabba the Hutt, galactic gangster. Luke Skywalker lost his right hand in combat with Darth Vader, yet maintained the will to escape, despite Vader's revelation that he was Luke's real father.

Short months later, Skywalker, nearly finished with his training, led the attack on Jabba's palace on Luke's homeworld of Tatooine. The rescue successful, the Rebels joined the rest of the assembled fleet, as it prepared for a last-ditch assault on the force of the Empire.

Endor — The Defeat Of The Empire

Mon Mothma wasn't eager to attack the Empire. The Alliance, while many times more powerful than when it defeated

the Death Star at Yavin, was still drastically outgunned.

However, the time for waiting was over. Bothan spies learned that the Emperor was building a second, more powerful Death Star over an obscure forest moon named Endor. More importantly, Emperor Palpatine was personally overseeing the final phases of construction — the Emperor, his precious Death Star, and the Empire itself, were at their most vulnerable.

The Battle of Endor changed history. The Rebels, with the assistance of a primitive native species called Ewoks, destroyed the Death Star, taking a large portion of Palpatine's personal battle fleet with it. Luke Skywalker was responsible for returning Darth Vader (Anakin Skywalker, as he was known before he turned to evil) to the Light Side of the Force. Emperor Palpatine was killed.

The Empire had been defeated, but the Rebel Alliance learned that it was easier to fight than to lead. This battle marks the beginning of the protracted conflict between the New Republic/Alliance and the remnants of the Empire that continues.

The Empire In Decline

Over the next five years, the Empire lost over three-quarters of the territory once under its domain. Meanwhile, the Rebel Alliance reorganized itself as the New Republic, hoping to bring peace and prosperity to the galaxy.

Unfortunately, the war didn't simply end with the death of Palpatine. It merely shifted the advantage from the Empire to the New Republic. The Empire's territory loss was precipitated by the greed of those who remained in power.

Palpatine carefully cultivated those with power lust because they were cunning, but he kept them at bay by playing one off the other. With no one clearly in power, games of deceit and political maneuvering erupted into full-scale warfare. Many a petty Moff tried to carve out his own personal empire, ignoring the fact that the Empire had lost control of the vast corporations which manufactured its weapons and supplies. Imperial soldiers were pitted against each other, instead of fighting in the name of the Empire. Morale and desertion rates skyrocketed, while the New Republic slowly increased its holdings.

There were several attempts at claiming "royal" lineage to Emperor Palpatine, yet all these efforts met with failure, and led only to continued conflict and bloodshed.

With the Empire disorganized and disheartened, the New Republic's military forces steadily marched toward the Core Worlds. The former Republic and Imperial capital planet of Coruscant fell quickly and with only minor conflict to the New Republic, while Imperial forces salvaged what they could, forced to flee to the Outer Rim Territories and other outlying areas.

However, sympathy for the Empire was high among some of those who now lived under the laws of the New Republic. There were many who were made rich by the policies of the Emperor, and the "idealistic diplomats" of the Republic promised to remove those fortunes in the name of "justice." Some actively engaged in sabotage, while others merely convinced newly freed planets to remain neutral rather than ally with the New Republic.

The New Republic has faced many internal troubles as well. The continuing conflict between the Mon Calamari and the Bothans is but the best-known of the lingering feuds within the Republic. Many member worlds owe allegiance to the Republic in name only, often retaining the same bureaucrats who brought terror to enslaved populations at the hands of the Empire. The New Republic has set its sights on bringing universal laws and rights to the galaxy, yet provincial and local law is found more often than not.

The recent rise of Grand Admiral Thrawn, and his uncanny ability to rally Imperial ships to his command, has proven just how fragile the New Republic is. The Known Galaxy is experiencing a most sensitive period where the balance of power and the future of its people remains in doubt.

The State Of The Galaxy

The New Republic controls approximately three-quarters of the Known Galaxy, yet this control is limited almost exclusively to member worlds. The Republic's military forces are extremely limited, and therefore most systems are responsible for their own defense and law enforcement. While most of the people of the region are fully in support of the Republic's ideals, there are still those who have grown lazy from decades of excess and old habits die hard — there are many member worlds with oppressive laws, and law enforcement is very uneven from system to system.

The New Republic, despite its power, is far from wealthy, and must scrounge for supplies and ships. The economy of the galaxy has virtually ground to a halt due to fears of economic instability, and the lack of new incentives to restart the engines of industry. Recently, the New Republic has attempted to recruit independent cargo haulers and smugglers to officially join the Republic and restart the economy, but there is a definite hesitancy on their part to involve themselves with any official government body.

The regions still controlled by the Empire are also in a state of change. Many such areas are firmly controlled by the Imperial starfleet, which for the time being has rallied around Grand Admiral Thrawn, but this is a tenuous alliance at best. Many of the regions of "Imperial Space" are actually small dictatorships, administered and controlled by the Moffs who were directed to run them for the Emperor in years past.

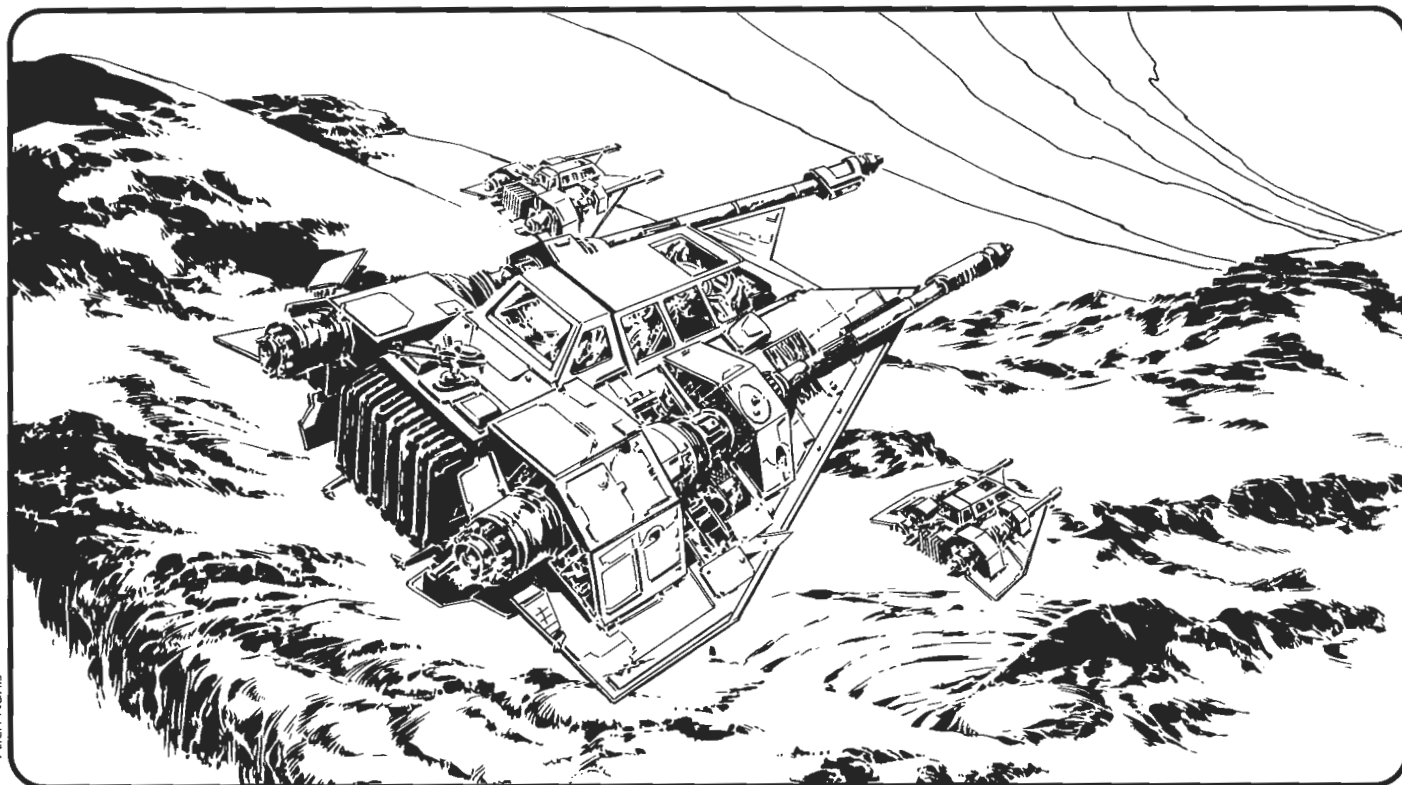
In between Republic and Imperial space are the so-called Borderland Regions. These are areas near the battle fronts and in dispute. These regions, for their own self-preservation, are officially neutral, and are waiting to see which side will gain permanent control of the area.

The galactic corporations still remain mostly neutral, serving whoever will pass them credits. Many of the companies have taken to directly trading amongst themselves rather than dealing with governments, and while few take action against either government, neither are they allied with them, either. Most corporate systems are responsible for all trade, currency, defense and other matters.

Finally, the "fringe" society — the galactic underworld — has benefitted handsomely from the developments of the past few years. The death of Jabba the Hutt has opened up many new areas of activity that were heretofore dominated by the infamous gangster, and new criminal organizations are springing up at an alarming rate. Unlike the days of the Empire, when Jabba seemed to control everything, these new organizations often specialize in a particular field, such as smuggling, assassination, racketeering or some other lucrative area of business. It remains to be seen if a major new crime boss will emerge from the current chaos of the galactic underworld.

A Galactic Society

The galaxy was linked into one society through two technological miracles: hyperdrive and the HoloNet. The pervasive influence of the Republic, hyperdrive, and the great engines of commerce has spread many technologies, such as blasters, Droids, and repulsorlift, almost universally throughout the Known Galaxy and beyond into the Unknown Regions.



Hyperdrive

It is unknown whether hyperdrive was invented by the Humans of the Core Worlds, or simply introduced by alien traders from far off in the Unknown Regions, but it is known that this miraculous technology, known to predate the Republic, allowed the creation of a galactic civilization.

Hyperdrive allows people to quickly and easily journey between stars, sometimes in a matter of hours. Without hyperdrive, travel between the nearest stars would take years, and most more distant stars would simply be beyond reach.

Because of the ancient nature of the devices, hyperdrive is affordable. The universal nature of the drive's components allows most starship mechanics to maintain and repair the drive with relative ease. It allows the average citizen and small company quick travel between planets.

While the reality of hyperdrive is almost beyond Human comprehension, the theory is easy to visualize: there is an alternate dimension called *hyperspace*. The laws of physics in hyperspace are vastly different than those of our own dimension, which is called *realspace*.

When a hyperdrive is activated, through use of a *hyperdrive motivator*, a ship is physically transferred into this alternate dimension. In hyperspace, travel is not limited to the speed of light. It isn't known exactly how this is accomplished, but it is a proven fact that a ship in hyperspace can cross vast distances in an incredibly short amount of time, sometimes traveling between worlds in a few short hours, even if they are hundreds of light years apart. With the miracle of hyperdrive, ships can cross the Known Galaxy in a few weeks.

The HoloNet

The HoloNet was built during the height of the Republic, and to this day remains one of its greatest accomplishments. The HoloNet used a specially developed hyperspace technology to

link all members of the Republic in a real-time holographic communication network.

Through the HoloNet, the President of the Republic could instantly address all citizens, no matter how remote. Through the HoloNet, the Republic encouraged the free exchange of information and ideas, leading to great advancements in culture and commerce. The HoloNet, together with hyperdrive, held the Republic together.

However, the HoloNet was hideously expensive to maintain. Its use was commonly restricted to official Republic government functions and corporate uses, yet it provided a vital sense of belonging and membership to the average citizen.

When Palpatine assumed the role of Emperor, he realized that control was vital to his ability to suppress rebellion and maintain power. He realized that the HoloNet, which had helped him gain quick support as senator and then President of the Republic, could prove his undoing as emperor.

Palpatine dismantled the HoloNet soon after declaring himself Emperor. By doing this, he made it extremely difficult for his opponents to coordinate any resistance to his policies. When a system became a problem, the Imperial war machine would simply move in and eliminate the offending elements (often these actions proved to be an excuse for indiscriminate slaughter). The dismantling of the HoloNet also gave Palpatine a tremendous amount of credits to expend on the build-up of his awesome war machine.

Eventually, Palpatine reinstated a portion of the HoloNet, reserving its use for high level military communications, giving the Imperial Navy a tremendous advantage against the forces of the Rebel Alliance, whose communications were limited to the speed of hyperdrive travel.

With the ongoing conflict between the New Republic and the Empire, there have been no additional funds to rebuild the HoloNet up to its original transmission capabilities, although

both the Republic and the Empire have expended vast sums of money to maintain those areas which are still operational. As the situation currently stands, only top level military communications of the Empire and the New Republic have any access to the HoloNet, so the majority of galactic commerce is limited to hyperspace travel for communication.

The Galaxy's Structure

The *Star Wars* galaxy is unimaginably large, with over a hundred million stars in an area of space over one hundred thousand light years from end to end. There are millions of officially logged inhabited planets, and quite probably millions of planets that have little more than a single settlement or for some other reason remain officially unlogged, but nonetheless inhabited.

Even with the miracle of hyperdrive, travel from one end of the galaxy to the other could take many months simply because there are so many unknown regions of space.

The areas of mapped and settled space are called the Known Galaxy. Those areas which remain unmapped and unsettled are called the Unknown Regions.

Because of the size of Known Galaxy, the Old Republic created regions for a convenient means of tracking economic, demographic and bureaucratic data.

Each region was comprised of many sectors. The Republic's original definition of a sector was any area of space with 50 inhabited planets, but as colonization and exploration added more and more worlds to the society, many sectors grew and expanded far beyond their original borders. As the Empire continued to expand under Palpatine, even at a reduced rate compared to that of the Republic, the numerous new planets required the addition of many new sectors.

A Slice Of The Galaxy

Some of the most important regions of the galaxy lie at least partially within what is called "The Slice." Beginning at the edge of the Core Worlds, this area saw rapid colonization after two major trade routes were established through this region. As colonists traveled in search of new homes and new jobs, they often followed the two routes, and then migrated inward in search of habitable planets.

Core Worlds

The original area from which the first Human-explorers branched out in their efforts to colonize and explore the galaxy. The New Republic capital of Coruscant, Corellia and the other most important and ancient homeworlds lie within this region. The Core Worlds are among the most densely populated and wealthy regions of the galaxy.

During The Empire: This area comprised the heart of Palpatine's support, and because it was so carefully isolated from the evils taking place in the outer regions, there were few who desired the destruction of the Empire.

New Republic Status: Now, the Core Worlds are under the control of the New Republic. Since the area was so insulated from the horrors of war, the Republic's support is broad, but not particularly deep — the people simply want peace and prosperity, and don't care how these objectives are realized.

The Colonies

The Colonies region was one of the first new areas settled as people left the Core Worlds. The Colonies region soon established its own identity, and most worlds broke away from the direct control of their founding planets. This region is also very

heavily populated and industrialized, yet it lacks the prestige and tradition of the Core Worlds, or so those from the Core Worlds would have you believe. Although all of the original colony worlds have been free for millenia, the official name of the region remains.

During The Empire: This area was ruthlessly controlled by the Empire, and several important Alliance allies emerged from this region. Rebel sympathizers were common, but so were Imperial intelligence agents attempting to wipe out the Rebellion in this area.

New Republic Status: The region is firmly under the control of the New Republic, and there is widespread popular support for the ideals of Princess Leia and her fellow diplomats. The area suffered through several brutal battles as the Empire prepared its retreat, but recovery has been swift.

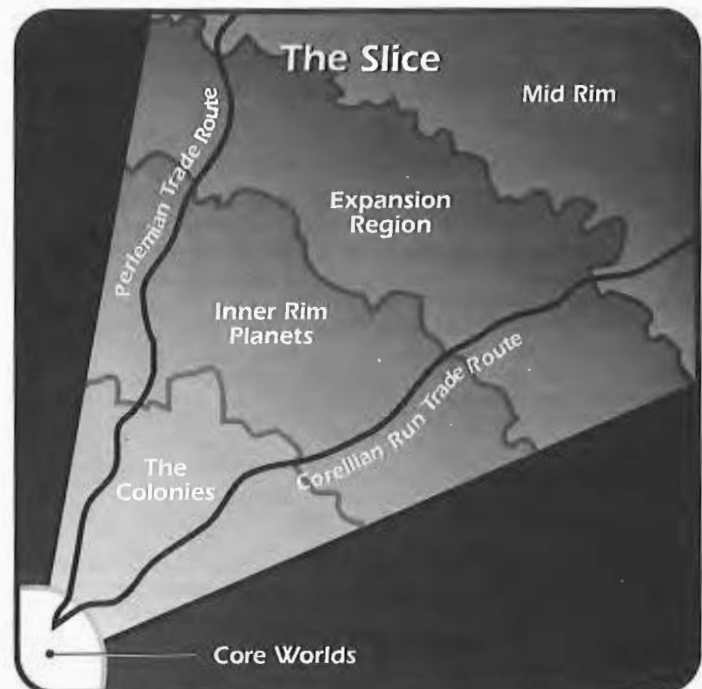
Inner Rim Planets

Originally known as "The Rim," it was thought that this region would mark the limits of the Known Galaxy for centuries. Eager colonists and venture corporations proved those bureaucrats wrong within a century.

The Inner Rim Planets are a diverse region, capable of meeting most of its own agricultural and industrial needs. The area avoided the chronic overpopulation problems of the Core Worlds and the Colonies by quickly opening up the Expanded Rim, which was quickly renamed the Expansion Region.

During The Empire: Another area directly and forcefully controlled by the Empire, although many people, rather than fight a hopeless conflict, chose to head to the Outer Rim Territories and settle new worlds.

New Republic Status: This area was held by the Empire far longer than New Republic analysts expected. Due to the Empire's actions, it is very unpopular in the region, but representatives of the New Republic also face a great deal of anger for taking so long to remove the Empire from the region. Many planets have joined the New Republic, but there is widespread and open fear that the New Republic is too feeble to hold power, and thus the citizens are generally fearful of continued war.



John Paul Lona

Expansion Region

Formerly a center of manufacturing and heavy industry, the Expansion Region began as an experiment in corporate-controlled space. While profits were amazing, the Republic found it difficult to regulate this area of space and the inhabitants demanded change. The area was removed from corporate control and in exchange, the Corporate Sector was created.

The Expansion Region fueled much of the economic growth of The Slice, providing raw materials for starships and heavy equipment. Due to millennia of intensive mining and development, most of the area has been played out. As a result, the region has suffered from a prolonged economic slump, deriving most of its income from travel on its major trade routes between the outlying regions such as the Corporate Sector and the Core Worlds. The region is trying to develop itself as a cheap alternative to the heavily populated and more expensive Core Worlds and Colonies regions.

During The Empire: An area that provided rich tax revenues, but also an important staging area for travels to outer territories. A true Imperial stronghold, even prior to the Battle of Endor.

New Republic Status: The Expansion Region is generally allied with the New Republic. The Republic's support has been bolstered by Darvon Jewett, the charismatic governor of the Boeus Sector.

Mid-Rim

The Mid-Rim is a less populated and less wealthy region simply because it offers fewer natural resources than the other regions bordering it. Many areas within the Mid-Rim remain unexplored and several pirate fleets operate out of the region due to the low development rate of the area.

During The Empire: This region was heavily patrolled by the Empire because it was feared it would provide too suitable a Rebel base. Now that the Empire has been forced to withdraw most of its forces within civilized regions, the Mid-Rim has become one of the last regions unquestionably controlled by the Empire.

New Republic Status: Firmly controlled by the Empire, with numerous hidden bases and makeshift ship yards. Many rival Moff's retain their "private empires" provided that they supply troops and taxes to the main Imperial battle fleets in the region.

Time

The *Star Wars* universe has several "standard" timekeeping measurements. They are all based upon the timekeeping system of Coruscant, capital of the various galactic governments; many planets have their own local time systems, but for ease of reference, standard timekeeping measures are used in all official communications and records.

There are sixty standard seconds in a standard hour, 24 standard hours in a standard day, five standard days in a standard week and seven standard weeks in a standard month. A standard year is 368 standard days, or ten standard months, plus three standard festival-weeks (devoted to festive celebrations) and three more standard holidays that make up a year.

Money

Credits is the standard phrase for money, although depending upon a person's reference point, they may be referring to a completely different currency.

During the rule of the Empire, standard Imperial credits were the only universally accepted currency in the Known

Galaxy, and because they were backed by the entire galactic economy, and the Empire was perceived to be exceptionally stable, the currency was considered of value almost anywhere, even outside the boundaries of the Empire. Imperial credits came in coins and chits of varying denominations: .1, .2, .5, 1, 2, 5, 10, 20, 50, 100, 200, 500, 1,000, 2,000 and 5,000 credit coins were very common throughout the galaxy; larger denomination coins existed, but they weren't widely circulated.

With the rise of the New Republic, Imperial credits are no longer in use. The Republic has issued its own currency, also called credits (a throwback to the Old Republic's name for its money). What remains of the Empire has a new Imperial currency in use, common near the Borderland Regions.

With the constantly changing influence of these two governments, the exchange values of these currencies fluctuate wildly, so traders are taking their chances when using either currency — often, barter is a preferred method of exchange in these troubled times. Many people have made a fortune by prospecting on currency values, but there is also the risk that either, or both, governments could collapse overnight, making this kind of "investment" risky indeed!

Many planets, local governments and other corporations have their own currencies, which may or may not be accepted depending upon where in the galaxy you are. Accepting these currencies can also be a risk if one hasn't checked recent exchange values.

In addition to coins, some currencies are exchanged with electronic cred sticks, which are normally issued for large denominations of money. Cred sticks can be encrypted with security codes to prevent theft and to allow secure interplanetary transfer of money. However, what makes an electronic cred stick secure also makes it traceable — needless to say, most criminal elements in the galaxy use only coins for exchange, or launder their money through so many sources that it is difficult to trace the money's "electronic path."

Language

Intelligent species have developed a bewildering array of communication forms. Fortunately, Basic, the standard language of the Old Republic, enables almost everyone to understand almost everyone else.

Basic, derived from the native tongue of Coruscant's Humans, is designed to be easy to understand and pronounce. Most alien species can speak it, and almost all of them can understand it. It is the official language of the Empire and the New Republic after it, and all records, scholarly texts and other items of note are stored in Basic.

Nonetheless, there are still millions of languages in use. It isn't unusual for an average citizen of the galaxy to speak several languages fluently: Basic, his native tongue, some other regional dialects from the planet or sector, and a smattering of trade languages. A well-traveled citizen may speak dozens of languages.

People

The following stats are three representative gamemaster characters that players will encounter most often; some individuals will have higher or lower scores, scaled to meet the demands of the players' characters and the situation.

Imperial Stormtroopers

DEXTERITY 3D

Blaster 4D, blaster: blaster rifle 5D, brawling parry 4D,

dodge 4D

KNOWLEDGE 2D

MECHANICAL 2D

PERCEPTION 2D

STRENGTH 2D

Brawling 3D

TECHNICAL 2D

Force Points: 0

Character Points: 0

Equipment: Stormtrooper armor (+1D from energy, +2D from physical attacks; -1D to *Dexterity* and all related skills; see page 158 for specifics), blaster rifle (5D damage), blaster pistol (4D damage)

Use In The Game: The Emperor's elite shocktroops, stormtroopers can be found anywhere that the Emperor wants power and needs to inspire fear — in other words, everywhere. They expect to be obeyed unquestioningly when dealing with civilians, and cannot be bribed.

Imperial Army Troopers

DEXTERITY 3D

Blaster 4D+1, dodge 4D+1, grenade 3D+2, heavy weapons 3D+2

KNOWLEDGE 1D+1

MECHANICAL 1D+1

PERCEPTION 2D

STRENGTH 3D+1

Brawling 4D

TECHNICAL 1D

Force Points: 0

Character Points: 0

Equipment: Blast helmet (+1 from energy, +1D from physical), blast vest (+1 from energy, +1D from physical), blaster pistol (4D), 2 grenades (4D), comlink

Use In The Game: The standard infantry trooper of the Imperial army, these individuals are the most common and

visible symbol of the Empire on most worlds. They are confident, arrogant and eager to fight, and hate the Rebel Alliance/New Republic with amazing ferocity.

Rebel Alliance Soldiers

DEXTERITY 3D

Blaster 4D+2, dodge 4D+2, grenade 3D+1, heavy weapons 3D+1, stealth 3D+1

KNOWLEDGE 2D+1

Language 2D+2

MECHANICAL 2D

PERCEPTION 2D+1

Search 3D

STRENGTH 3D

Brawling 4D

TECHNICAL 2D+2

Weapon repair 3D

Force Points: 0

Character Points: 0

Equipment: Blast helmet (+1 from energy, +1D from physical), blast vest (+1 from energy, +1D from physical), blaster pistol (4D), comlink, medpack

Use In The Game: The standard infantry trooper of the Rebel Alliance/New Republic is a dedicated individual. All are volunteers who believe in their cause. Many do not conform to the "mold" above, as they were yanked out of other walks of life and forced to become soldiers against the Empire.

Other Characters

If you need another type of character, whether a bounty hunter, a scout, a trader, a Jedi, or one of thousands of other character types, you may want to model the character after one of the character templates. When you do create a new character type, keep the stats handy — you may want to reuse the character's stats for a new character even if the "personalities" of the characters are completely different.

7.1 Aliens

Although Humans have long dominated the Known Galaxy, there are thousands of known intelligent alien species. Many of these species can be encountered almost anywhere, while others are famous but rare.

Human attribute minimums are 2D, maximums are 4D. Their move is 10/12.

Near-Humans

Humans are the most plentiful of the intelligent species of the Known Galaxy, and were the driving force behind the creation of the Old Republic. Humans have also proven remarkably prolific and adaptable, as the multitude of "Near-Human" species have shown. Technically, Near-Humans are remarkably similar to Humans, but due to local environment, such as high gravity, unusual radiation, or any other number of factors, Near-Humans have evolved unique adaptations to their environment.

Alien Species

In addition to the Near-Humans, there are thousands of intelligent species, and many of them have developed advanced technological civilizations, taking to the stars.

Ewoks

Intelligent omnivores from the forest moon of Endor, Ewoks are known as the species which helped the Rebel Alliance defeat the Empire. Prior to the Battle of Endor, Ewoks were almost entirely unknown, although some traders had visited the planet prior to the Empire's Death Star project.

The creatures stand about one meter tall, and are covered by thick fur. Individuals often wear hoods, decorative feathers and animal bones. They have very little technology and are a primitive culture, but during the Battle of Endor demonstrated a remarkable ability to learn and follow commands.

They are quite territorial, but are smart enough to realize that retreat is sometimes the best course of action. They have an excellent sense of smell, although their vision isn't as good as that of Humans.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D+2/4D+2

KNOWLEDGE 1D/3D

MECHANICAL 1D+2/3D+2

PERCEPTION 2D/4D+2



STRENGTH 1D/3D
TECHNICAL 1D/2D+2

Height: 1 meter

Move: 7/9

Special Skills:

Dexterity skills:

Thrown weapons: bow, rocks, sling, spear. Time to use: less than one round. The character may take the base skill and/or any of the specializations.

Mechanical skills:

Glider. Time to use: less than one round. The ability to pilot gliders.

Technical skills:

Primitive construction. Time to use: One hour for gliders and rope bridges; several hours for small structures, catapults and similar constructs. This is the ability to build structures out of wood, vines and other natural materials with only primitive tools. This skill is good for building sturdy houses, vine bridges, rock hurling catapults (damage value: 2D Speeder-scale)

Special Abilities:

Skill bonus: At the time the character is created *only*, the character gets 2D for every 1D placed in the *hide*, *search*, and *sneak* skills.

Skill limits: Beginning characters may not place any skill dice in any vehicle (other than *glider*) or starship operations or repair skills.

Smell: Ewoks have a highly developed sense of smell, getting a +1D to their *search* skill when tracking by scent. This ability may not be improved.

Story Factors:

Protectiveness: Most Human adults will feel unusually protective of Ewoks, wanting to protect them like young children. Because of this, Humans can also be very condescending to Ewoks. Ewoks, however, are mature and inquisitive — and unusually tolerant of the Human attitude.

Gamorreans

Gamorreans are green-skinned creatures from the planet of Gamorr. They are known for great strength and brutality. Their tendency toward — and talent for — violence has made them favored mercenaries around the Known Galaxy.

Gamorreans organize themselves into clans. Males dedicate all of their efforts to warfare, while females are responsible for farming, hunting, weaving, and manufacturing weapons. Gamorreans prefer heavy melee weapons in combat, and the species has a marked distaste for energy weapons, especially during wars on their homeworld.

Attribute Dice: 11D

Attribute Minimum/Maximums:

DEXTERITY 2D/4D

KNOWLEDGE 1D/2D

MECHANICAL 1D/1D+2

PERCEPTION 1D/3D

STRENGTH 3D/5D

TECHNICAL 1D/1D+2

Move: 7/10

Height: 1.3-1.6 meters

Special Abilities:

Voice Box: Due to their unusual voice apparatus, Gamorreans are unable to pronounce Basic, although they can understand it perfectly well.

Stamina: Gamorreans have great *stamina* — when ever asked to make a *stamina* check, if they fail the first check, they may immediately make a second check to succeed.

Skill bonus: At the time the character is created *only*, the character gets 2D for every 1D placed in the *melee weapons*, *brawling*, and *thrown weapons* skills.

Story Factors:

Droid Hate: Most Gamorreans hate Droids and other

Roleplaying Aliens

All alien player characters begin with 6D more than the species' starting attributes — just like Humans. For example, if an Ewok has 12D, then an Ewok player character has 18D. When the attribute dice are allocated, all attributes must fit within the minimums and maximums given for the species. All player characters begin with the special abilities listed for the species.

These attributes may be improved with experience (up to the species maximum), but beginning characters must start within the attribute ranges for their species.

There is a chance that a species could have more or less than 18D as their starting attributes, due probably to one of the following factors:

Special Skills: These are unusual skills that may be uncommon to most other characters, but this particular alien species would stand a reasonable chance of knowing.

Special Abilities: These are special abilities and limitations that are unique to the species.

Story Factors: These are storytelling factors which will affect a character's interaction with other around him.

When allocating attributes, the die codes must fall within the ranges listed for each attribute. All beginning characters start with the first number under "Move." The second number is the species' maximum move.

mechanical beings. During each scene in which a Gamorrean player character needlessly demolishes a Droid (provided the gamemaster and other players consider the scene amusing), the character should receive an extra Character Point.

Reputation: Gamorreans are widely regarded as primitive, brutal and mindless. Gamorreans who attempt to show intelligent thought and manners will often be disregarded and ridiculed by his fellow Gamorreans.

Slavery: Most Gamorreans who have left Gamorr did so by being sold into slavery by their clans.

Ithorian

Ithorians, also known as "hammerheads," are large, graceful creatures from the Ottega star system. They have a long neck, which curls forward and ends in a dome-shaped head.

Ithorians are perhaps the greatest ecologists in the galaxy: they have a technologically advanced society, but have devoted most of their efforts to preserving the natural and pastoral beauty of the homeworld's tropical jungles. Ithorians live in great herd cities, which hover above the surface of the planet, and there are many Ithorian herd cities which ply the starlanes, travelling from planet to planet for trade.

Ithorians often find employment as artists, agricultural engineers, ecologists and diplomats. They are a peace-loving and gentle people.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D/3D

KNOWLEDGE 2D+2/5D

MECHANICAL 1D/2D

PERCEPTION 1D+1/4D

STRENGTH 1D/3D

TECHNICAL 1D/2D+1

Move: 10/12

Height: Up to 2.3 meters

Special Skills:

Knowledge skills:

Agriculture. Time to use: at least one Standard Week.

The character has a good working knowledge of crops and animal herds, and can suggest appropriate crops for a kind of soil, or explain why crop yields have been affected.

Ecology. Time to use: at least one Standard Month.

The character has a good working knowledge of the interdependent nature of ecospheres, and can determine how proposed changes will affect the sphere.

This skill can also be used in one minute to determine the probable role of a life-form within its biosphere: predator, prey, symbiote, parasitic or some other quick explanation of its role.

Story Factors:

Herd Ships: Many Ithorians come from herd ships, which fly from planet to planet trading goods. Any character from one of these worlds is likely to meet *someone* that they have met before if adventuring in a civilized portion of the galaxy.

Mon Calamari

The Mon Calamari are one of the staunchest supporters of the New Republic. First enslaved by the Empire, these once-peaceful beings learned to make weapons and fight, and their assistance, especially in the form of battle cruisers, was essential to the defeat of the Empire.

The Mon Calamari are land creatures, but water is essential to their culture. They are used to moist climates and find arid areas, such as deserts, uncomfortable and unnatural. They share their moist homeworld with the Quarren species.

In terms of behavior, they are peaceful and soft-spoken, but forceful. They tend to see life as very organized, and have no tolerance for those who would break or bend laws for personal gain. They have, at times, come into strong conflict with organized smuggling organizations, including the one run by Jabba the Hutt.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D/3D+1

KNOWLEDGE 1D/4D

MECHANICAL 1D+1/3D+1

PERCEPTION 1D/3D

STRENGTH 1D/3D

TECHNICAL 1D+1/4D

Move: 9/12

Height: 1.3-1.8 meters

Special Abilities:

Moist Environments: When in moist environments Mon Calamari receive a +1D bonus to all *Dexterity*, *Perception* and *Strength* attribute and skill checks. This is a purely psychological advantage.

Dry Environments: When in very dry environments, Mon Calamari seem depressed and withdrawn. They suffer a -1D penalty to all *Dexterity*, *Perception* and *Strength* attribute and skill checks. Again, this is psychological only.

Story Factors:

Enslaved: Prior to the Battle of Endor, most Mon Calamari not directly allied with the Rebel Alliance were enslaved by the Empire and in labor camps. Imperial



officials have placed a high priority on the capture of any “free” Mon Calamari due to their resistance against the Empire. They were one of the first systems to openly declare their support for the Rebellion.

Rodians

Rodians are a humanoid species with multifaceted eyes, a tapirlike snout and deep green skin. They have a prominent ridge of spines running along the back of their skulls. Their fingers are long, flexible and end in suction cups. The suction cups are not vestigial; they can pick up small objects in them and manipulate them quite well — though the suction is not very strong.

The Rodians greatly prize the “art” of bounty hunting, and many have found great success in this field throughout the galaxy.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D+2/4D+2

KNOWLEDGE 1D/3D

MECHANICAL 1D/2D+2

PERCEPTION 1D/3D+2

STRENGTH 1D/4D+1

TECHNICAL 1D/2D+1

Move: 10/12

Story Factors:

Reputation: Rodians are notorious for their tenacity and eagerness to kill someone in cold blood for the sake of a few credits. They are almost universally distrusted except within criminal circles, where they are valued employees.

Sullustans

Sullustans are jowled, mouse-eared humanoids with large, round eyes. They hail from Sullust, a harsh, volcanic planet with numerous caves — it is within these caves that these people have made their homes.

Sullustans are known as able pilots and navigators, and they have excellent senses of vision and hearing, as well as direction.

Sullust is controlled by the huge SoroSuub Corporation, which has enforced harsh work procedures and regulations upon its people — however, this condition is still preferable to conquest and enslavement at the hands of the Empire.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D/3D

KNOWLEDGE 1D/2D+2

MECHANICAL 2D/4D+1

PERCEPTION 1D/3D+1

STRENGTH 1D/2D+2

TECHNICAL 1D/3D+2

Move: 10/12

Height: 1-1.8 meters

Special Abilities:

Enhanced Senses: Sullustans have advanced senses of hearing and vision. Whenever they make *Perception* or *search* checks involving vision in low-light conditions or hearing, they receive a +2D bonus.

Location Sense: Once a Sullustan has visited an area, he always remembers how to return to the area — he cannot get lost in a place that he has visited before. This is automatic and requires no die roll. When using the *astrogation* skill to jump to a place a Sullustan has been, the *astrogator* receives a bonus of +1D to his die roll.

Twi'leks

Tall, thin humanoids with huge tentacular appendages, Twi'leks are cunning, sly creatures who are often found as traders, pirates, mercenaries or slavers. They never developed space travel on their own, but have embraced the galactic community, travelling throughout the galaxy.

Twil'leks try to avoid the great conflicts of the galaxy — rather than be swept up in what they consider to be huge "heat storms" (a reference to the harsh weather of their home world), they prefer to duck into the shadows to wait out the events that will inevitably occur. From a safe hiding spot, they can observe, plan and prepare, and then profit from the situation.

Attribute Dice: 11D

Attribute Minimum/Maximums:

DEXTERITY 1D/3D

KNOWLEDGE 1D/4D

MECHANICAL 1D/2D+1

PERCEPTION 2D/4D+2

STRENGTH 1D/3D

TECHNICAL 1D/3D

Move: 10/12

Height: Up to 2.4 meters

Special Abilities:

Tentacles: Twi'leks can use their tentacles to communicate in secret with each other, even if in a room full of individuals. The complex movement of the tentacles is, in a sense, a "secret" language that all Twi'leks are fluent in.

Wookiees

Wookiees are intelligent, arboreal creatures from the jungle world of Kashyyyk. They are considered to be one of the strongest intelligent alien species in the galaxy, yet also exhibit an uncanny knack for repairing and altering technology.

They are known for their loyalty to their friends, short tempers and cleverness. While Wookiees have a reputation for hostility, and many have been known to smash objects when angered, they also possess the capacity for great kindness, a sharp wit and an appreciation of the qualities of loyalty, honesty and friendship.

Wookiees have developed much of their own technology, constructing huge cities in the trees of their homeworld. They also have their own tools unique to their culture, the most famous of which is the Wookiee bowcaster, or laser crossbow.

The Wookiees were enslaved under the Empire, and since being freed by the New Republic, have become strong supporters of the new government.

Attribute Dice: 12D

Attribute Minimum/Maximums:

DEXTERITY 1D/3D+2

KNOWLEDGE 1D/2D+1

MECHANICAL 1D/3D+2

PERCEPTION 1D/2D+1

STRENGTH 2D+2/6D

TECHNICAL 1D/3D+1

Move: 11/15

Height: 2–2.3 meters

Special Abilities:

Berserker Rage: If a Wookiee becomes enraged (the character must believe himself or those to whom he has pledged a *life debt* to be in immediate, deadly danger) the character gets a +2D bonus to *Strength* for purposes of



Allen Nurnis

causing damage while *brawling* (the character's *brawling* skill is not increased). The character also suffers a -2D penalty to all non-*Strength* attribute and skill checks.

Due to the Wookiee's great rage, a character must make a Moderate *Perception* total (with the -2D penalty) to calm down once all enemies have clearly been controlled — unconscious, captured, killed or somehow otherwise physically retrained or stopped. Close friends of the Wookiee can coordinate with the Wookiee to make this easier.

Climbing Claws: Wookiees have huge retractable climbing claws which are used for climbing *only*. They add +2D to their *climbing* skill while using the skills. Any Wookiee who intentionally uses his claws in hand-to-hand combat is automatically considered dishonorable by other members of his species, possibly to be hunted down — regardless of the circumstances.

Story Factors:

Reputation: Wookiees are widely regarded as fierce savages with short tempers. Most people will go out of their way not to enrage a Wookiee.

Enslaved: Prior to the defeat of the Empire, almost all Wookiees were enslaved by the Empire, and there was a substantial bounty for the capture of "free" Wookiees.

Language: Wookiees cannot speak Basic, but they all understand it. Nearly always, they have a close friend

who they travel with who can interpret for them ... though a Wookiee's intent is seldom misunderstood.

Honor: Wookiees are honor-bound. They are fierce warriors with a great deal of pride and they can be rage-driven, cruel, and unfair — but they have a code of *honor*. They do not betray their species — individually or as a whole. They do not betray their friends or desert them. They may break the “law,” but never their code. The

Wookiee Code of Honor is as stringent as it is ancient.

Atonement for a crime against Honor is nearly impossible — it is usually only achieved posthumously. But Wookiees falsely accused can be freed of their dishonor, and there are legends of dishonored Wookiees “coming back.”

But those are legends ...

7.2 The Force

“The Force is what gives a Jedi his power. It’s an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together.”

— Obi-Wan Kenobi

The Force is a mysterious energy field which permeates the galaxy. It is something more. The Force is everywhere, and in everything. It lies beyond that which can normally be perceived, yet some, such as the Jedi Knights, learn how to feel the ebb and flow of the Force, and eventually gain the ability to manipulate that energy — they learn control over life, thought and matter.

The Force is the foundation of the beliefs of the Jedi. As their kind were all but eliminated by the evil Emperor Palpatine, those who knew of and believed in the Force became silent and few in number. At the height of the Empire’s power, the Force was considered little more than an arcane religion, and the Jedi nothing but a group of misguided fools.

However, despite the darkness brought to the galaxy by the Emperor and his minions, it was the power of a young Jedi named Luke Skywalker who returned light and freedom to the galaxy by destroying the Emperor and returning his father, Anakin Skywalker, to the Light. Belief in the Force has once again returned to the galaxy.

The Nature Of The Force

The Force is an essential part of nature, like energy or matter, though it is so much more difficult to quantify that there is little agreement over what the Force truly is. It is not known whether the Force has always been, came about as life evolved into intelligence, or coerced the evolution of intelligence. To the Jedi, it does not matter, for the Force *is*, and that is all that matters.

The nature of the Force is hidden from many. It is not to be understood in the same manner as the physical qualities of the universe. Technology was predictable and readily controlled. The Force is neither controlled nor controlling — it is a part of life itself; asking if it controls or can be controlled is like asking if a person controls his component cells, or the cells control him.

The Force is like any element of nature — it has both positive and negative aspects: the Light Side and the Dark Side.

The Light Side teaches peace and harmony. It is the constructive side of the Force from which all love, understanding and knowledge originate. Those who are at peace with themselves can learn to harness the amazing powers of the Force.

The Dark Side is the counterweight to the Light. Many young students falsely believe that the Dark Side is stronger than the Light — in fact, it is only easier. The Dark Side springs from the negative and destructive impulses of all living beings — anger, fear, hatred. Death and war are the byproducts of the Dark Side,

and it is dangerously seductive to those who lack the ability to control their emotions and passions. Those who give in to the Dark Side find their abilities greatly enhanced — at first. As time passes, they find that the Dark Side will not so readily come to their aid, yet it will demand more and more of them.

Those who are sensitive to the Force soon learn that there is no middle ground between the Dark and the Light. For the vast majority who are unaware of the power of the Force, the struggle between good and evil is not as powerful, not as *compelling*. For those attuned to the Force, the battle of good versus evil, life versus death, is of utmost importance and there is no neutrality.

Those who learn the ways of the Force must be careful to remember their own inner peace or they will surrender themselves to the Dark Side, as Anakin Skywalker did many, many years ago.

The Force’s Many Guises

“There’s no mystical energy field that controls my destiny.”

— Han Solo

Even those who don’t believe in the Force can unconsciously manipulate it or are manipulated by it. They may not be truly sensitive to the flow of the Force, but they still call upon it without even realizing. These people seem to have an almost unnatural ability to accomplish their objectives, whether their intent is good, evil, or somewhere in between. The skeptical call it luck. The unbelievers may call it destiny or fate. It is the Force.

For those who learn to control the Force, the most common path is that of the Jedi. Students of the Force can learn many amazing abilities, like slowing or even stopping their own life functions, communicating with other people millions of kilometers away, sensing danger, or even moving physical objects by the power of the mind alone!

“Kid, I’ve flown from one side of this galaxy to the other. I’ve seen a lot of strange stuff ...”

— Han Solo

Others beside the Jedi Knights have learned to call upon the Force. They often call it by a different name — magic, shamanism, religion, meditation, ancestor worship, or any of a million other forms of insight — but through whatever means, they are calling upon this mystic energy and somehow changing the world around them.

Beware The Dark Side ...

“But how am I to know the good side from the bad?”

“You will know. When you are calm, at peace. Passive. A Jedi uses the Force for knowledge and defense, never for attack.”

— Luke Skywalker and Yoda, the Jedi Master



Allen Nunis

Those who are sensitive to the ways of the Force must be careful not to start down the path of the Dark Side. It is a path easily started upon and difficult to leave.

In game mechanics, Force-sensitive characters and those with Force skills or Force powers get Dark Side Points much easier than characters that are not sensitive to the Force. Dark Side Points are a means of representing the degree to which a character is influenced by the Dark Side of the Force.

Jedi

Jedi characters, who by their very nature must be Force-sensitive, are bound by an even more strict code of conduct. Any character with any training in any of the Force skills (*control, sense or alter*) is bound to act to preserve good.

A Jedi character cannot allow evil to occur by *inaction* — a Jedi who voluntarily stands by and allows evil to be committed while doing nothing also receives a Dark Side Point.

In this case, if the player doesn't declare that the Jedi character will intervene, the gamemaster should ask the player, "Are you sure? That's an evil act." If the player decides to have the character do nothing, the Jedi gets a Dark Side Point.

When a Jedi is confronted by a situation where evil is being committed, the Jedi has to make a *reasonable* effort to prevent the act from being committed. If a helpless innocent is being attacked, the Jedi should attempt to save that person; the particular method is up to the player, whether it be persuasion, armed action or simple mind tricks.

The gamemaster and the player portraying the Jedi must both be reasonable in this respect. The player must strive for

his character to be honorable and noble, as true Jedi are. The gamemaster should be reasonable in not abusing the Jedi's commitment to force characters along a predetermined path every step of the way. This will aggravate the players and ruin the fun for everyone. A Jedi's commitment to stop evil should be the dramatic focus of an adventure, not a hassle. In short, the Jedi is committed to stop evil, but he shouldn't have to confront evil every time he goes out for a walk ...

The Jedi

"For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire."

— Obi-Wan Kenobi

The Jedi learned of the Force and studied it. They gained an understanding that none before had ever realized. They learned to manipulate the Force with amazing results, and they used this knowledge to bring order and healing to a galaxy plagued far too long by conflict and fear.

The galaxy learned of them, and their deeds became famous. Aided by the Force, and recognizable by their unique lightsabers, they came to be respected and honored throughout the galaxy. They were known as scholars, wizards, warriors and philosophers. They were all those things — and much more.

However, within their knowledge lay the seeds of their destruction. Early on, the Jedi realized the difference between the Light Side and the Dark Side, and they taught of the importance of following the path of Light. Still, for some, the warnings were not enough and temptation was too great. Some used their knowledge and turned it to evil.

The rise of the Empire and Palpatine nearly saw the destruction of the Jedi Knights. The august order that seemed invincible for a score of millennia was struck down in a heartbeat.

Soon, the Emperor's New Order had seized control. An order of cold technology, with no compassion or good. Palpatine and his servant, Darth Vader, Dark Lord of the Sith, who helped in the extermination of the Knights, led the galaxy into darkness.

However, the destruction of the Jedi wasn't complete. Obi-Wan Kenobi, Vader's teacher when the Dark Jedi was known as Anakin Skywalker, escaped, bringing with him Skywalker's twin children. Kenobi hid in seclusion for many years, keeping a close watch on one of the children — the young boy known as Luke Skywalker.

Luke learned of the ways of the Jedi shortly before Kenobi's "death" aboard the Death Star. Luke went on to learn from Yoda, the Jedi Master, who had patiently waited for this young farm boy from Tatooine. With the training of Yoda, and convinced that good still remained within his father, Luke Skywalker brought about the defeat of the Empire and Emperor Palpatine.

Luke now tries to train others in the ways of the Jedi, hoping to restore the Jedi to their place of prominence in order to keep the galaxy peaceful. The Jedi have returned ...

Jedi As Characters

Star Wars allows players to play Jedi characters, although there are some limitations. Jedi may also be gamemaster characters, but also have the following limitations.

In the *Star Wars* universe, there are quadrillions of sapient beings, but only a few of them, numbering in the millions at most, are Force-sensitive. The number who actively use the Force is perhaps a tenth, or even a hundredth, of that.

If the adventures are set during the time period of the *Star*

Evil By Association

Jedi are bound by the Jedi code, and part of that code requires them to strive for peace, harmony and good. They wish to preserve life and affirm the good.

Because of this, they are bound by the actions of those around them. It is not acceptable for a Jedi to associate with those who willfully choose to commit evil. When a Jedi is around those who choose to do evil, the Jedi must make a strong effort to persuade them to change their plans, and barring that, stop them from committing evil.

When a Jedi is in close proximity to an evil act, the Jedi is bound to make his best effort to prevent that evil from occurring.

The Jedi must take action: peacefully resolving a dispute is preferred, although a Jedi will take up arms in defense of the innocent, helpless and good. If the Jedi refuses to act in the cause of good, then the Jedi is helping evil by his inaction, and therefore receives a Dark Side Point.

The final determination of whether or not the Jedi truly acted to prevent evil is up to you, the gamemaster. This rule is intended to encourage players to take playing the role of a Jedi seriously — if a player wants to be a Jedi, it is not a frivolous decision. On the other hand, this rule isn't intended to bring about philosophical discussions in the middle of a game session — make your ruling and get on with the adventure. As a rule of thumb, if the players have to spend a lot of time justifying why their actions aren't evil, chances are the action is indeed evil and they simply don't want to admit to it. If the players don't like your decision — well, you're the gamemaster.

Wars movies, players must bear in mind that Force-using characters are extremely rare. The Emperor and Darth Vader expended a great deal of time and energy hunting down any Force-users that they were aware of. Therefore, most Force-users, unless under the direct control of the Emperor or in hiding, will be of a relatively low level of ability (below 6D in all Force skills). Characters who progress above this level (or who are witnessed as having Force abilities) will be actively — and fanatically — hunted by the Emperor's servants and assassins.

If the adventures are set after the Battle of Endor, Force-using characters may be more numerous, although they will probably be of a low level of ability since Jedi have great difficulty learning new powers without a master. Fortunately for these characters, they will not be immediately hunted down, as they would be during the time period of the movies, although the New Republic, the remnants of the Empire and many other parties would certainly take an interest in any Force-user who drew attention to himself.

Should the adventures be set during the time of the *Heir to the Empire* trilogy, then see those books and sourcebooks for the "New Empire's" reaction to Jedi. Jedi, to the New Empire, are a commodity or a liability.

The Jedi Code

*There is no emotion; there is peace.
There is no ignorance; there is knowledge.
There is no passion; there is serenity.
There is no death; there is the Force.*

One of the first things that a Jedi must learn is the Jedi code; this philosophy lays the groundwork for the mastery of the use of the Force.

The Jedi must carefully observe the rules of the Light Side of the Force to maintain harmony with himself and the universe around him.

The Light Side is created and sustained by life. The Jedi acts to preserve life. To kill is wrong.

Sometimes it is necessary to kill. The Jedi may kill in self-defense or in defense of others, especially the weak and the good. He may kill, if by his action he preserves the existence of life.

However, the Jedi must never forget that killing is always inherently wrong. Though a Jedi may be committing evil for the greater good, killing is still evil. The death is a stain upon his spirit.

The Jedi does not act for personal power or wealth. The Jedi seeks knowledge and enlightenment, peace and harmony. He wishes to defeat those who would wipe out such qualities — those who would inflict death, tyranny or ignorance upon others.

A Jedi never acts from hatred, anger, fear or aggression. A Jedi must act when he is calm, at peace with the Force. To act with anger filling one's soul is to risk temptation to the Dark Side.

In game terms, Jedi seek nonviolent solutions to problems — but they don't always find them. Sometimes, killing or fighting is the only answer available. Sometimes it is even the *best* answer. But that doesn't mean the Jedi shouldn't *try* to find an alternative.

Jedi Training

Many templates, such as the Alien Student of the Force, the Failed Jedi, and the Young Jedi, begin with Force skills.

There are three Force skills: *control*, *sense* and *alter*. These

Do All Force-Users Have To Be Jedi?

All Force-users are intimately linked to the Light and Dark Sides of the Force. Any character using Jedi skills (*control*, *sense* and *alter*) or Jedi powers is bound to the Jedi perceptions of the Force, and thus receives Dark Side Points as outlined in this chapter. The Jedi way requires individuals of pure intent because it acknowledges the great potential for evil in those who don't control their base instincts.

Some other cultures and other species have different understandings of the workings of the Force; some are different but no less noble or "good" than the Jedi way, while others are clearly more neutral or even evil in intent. Because of the unique ways in which these viewpoints perceive the Force, the skills and abilities that are used to call upon the Force can vary dramatically.

When the gamemaster wishes to incorporate one of these other ways, he must outline these areas:

- How the student gains skills and abilities; what the specific abilities are.
 - What the culture asks the student to do: some cultures require students to meditate, others require elaborate rituals. The culture is the structure that the society builds around learning these skills — if the student doesn't behave as the culture requires, the student won't be taught new abilities and may even be hunted down.
 - How the "true rules" of the Force are different — or how they aren't. The Force is an absolute "force." There is no "culture" involved. If an act performed by a member of one society is considered evil by the Force, then it is considered evil for all cultures — regardless of how the culture itself may view the act. If torture is considered "good" by one culture, it will still get a character Dark Side points for doing it.
- Note that some evil Force cultures will require students to do evil acts before the masters will teach them new powers. At times like this, those who are strong in the Light Side often realize that this method is not for them, and will leave in search of true enlightenment. They become outcasts.

skills are special abilities, and thus are not controlled by an attribute. Each Force skill governs a number of powers, explained later.

Only Force-sensitive characters can learn Jedi skills and powers. A character can choose to become Force-sensitive after play has begun, as outlined in Section 1.1, "Advanced Characters," but it is much easier to choose to be Force-sensitive right from the start.

A character who wishes to learn Force skills must have a teacher; characters who already have Force skills find them easier to master with a teacher to assist in instruction.

Finding A Teacher

A character wishing to learn Force skills must seek out someone who already understands. In a universe where the Jedi have nearly been eradicated, this is a most difficult task.

A character's quest for a suitable Jedi teacher should be the focus of an epic adventure, spanning over several game sessions at the minimum. The character must prove his commit-

ment to become a Jedi even in the process of finding a teacher.

Once the character finds a teacher, they may not be quite what they expected. Obi-Wan, Yoda and Luke are the most powerful Force users known in the galaxy — most Jedi were hunted down by Darth Vader and the Emperor. However, the character may find an adept of the Force who never fully completed his training — someone who knows enough to begin instructing the character, but himself lacks a full understanding of the Jedi way. The character may also find himself lured to a Dark Jedi, intent on turning the character down the path of evil.

The character may also have to turn to one of the other methods of communing with the Force. Individuals with knowledge of these different ways will often be isolated or reclusive, perhaps hiding on a backwater world or part of an undiscovered alien species.

No matter the circumstance, a quest for a Jedi teacher should not be an easy one. It should be filled with danger, designed to test the mettle of those who seek this powerful knowledge.

A character who begins the game with Jedi skills has to have had a teacher before the game began. Whether or not the student still can contact the teacher is left to the discretion of the gamemaster. Perhaps he was killed, as happened to Luke Skywalker's master, Obi-Wan Kenobi, or perhaps the student and teacher had a falling out — or maybe it was just time to "move on." Perhaps the teacher even turned to the Dark Side and watches the student from a distance, hoping to eventually seduce his former pupil to the Dark Side.

Teachers

A character who has no Force training must have a teacher to learn Jedi skills. The teacher must have at least 3D in the specific skills that will be taught to the student.

A Jedi student will most often learn *control* first, although some masters will begin instruction with the *sense* skill. *Alter* is almost always learned last.

It takes a student ten weeks of intensive study and costs 20 Character Points to learn each Force skill. The character may reduce the training time by spending additional Character Points — each Point spent reduces the time by one day (the minimum training time is one day). Once the character has completed the training, the character gains the specific skill at 1D.

The character often gains some rudimentary abilities, and learns three of the Jedi powers for that skill; the student cannot attempt a power he hasn't learned. For more information, see the description of the specific skill.

Teachers also help Jedi improve their skills. When instructed by a teacher, a Jedi may improve his Force skills just like normal skills, one pip at a time, at the normal Character Point cost. This training requires one week, although the character may reduce the training time by spending more Character Points as per learning the basic Force Skill (the minimum training time for an increase of one pip is one day).

When a character gains a pip in a Force skill, the Jedi may choose to learn a new Jedi power which uses that skill as long as the teacher also knows that power. If the Jedi wishes to learn a power that his teacher does not know, it costs five Character Points and an additional week of study, although, again, this time may be reduced with Character Points, to a minimum of one day of study.

A Jedi learns new powers when he increases his Force-skill, as this represents how the Jedi has gained new insight into the

The Force and The Tyia

The Tyia is an example of an alternate way of knowing the Force, as shown on the Alien Student of the Force character template.

Tyia teaches that individual introspection is the way to learn the true way of the universe — students are taught to control their own personal Force (called Tyia) through meditation and ceremony. Because of the unique way in which Tyia studies the Force, there are some special rules regarding its use.

- When a character with Tyia learns *control* they automatically learn *hibernation trance* and *emptiness* (which is Easy difficulty for Tyia). The character can learn an additional three *control* powers.
- All *alter* powers have their difficulty increased by one level. All powers have minimum *time to use* of one minute.

Force; a Jedi may learn a power when he doesn't increase his skill, but it costs five Character Points if the teacher knows the skill, and ten points if the teacher doesn't know and instruct the student in the skill.

A teacher may tutor a Jedi up to his level of ability — once the Jedi has matched the skill level of the teacher, he has learned all he can, and must seek out a more powerful teacher or attempt to learn more on his own.

When a Jedi tries to increase his Force skills without the benefit of an instructor, the Character Point cost is doubled and it takes one month before the character increases their skill. The Character Point cost may be reduced to a minimum of one week through use of Character Points.

Taking On Pupils

Jedi characters can teach other characters the ways of the Jedi. The Jedi can only teach Force skills as long as he has a minimum of 3D in that skill and can only teach Jedi abilities that he himself knows.

A character currently studying with a master may not take on a pupil. A character will seldom take on more than one pupil at a time — but a full-time instructor can take on a small number of pupils. A character should be wary of teaching anyone with Dark Side Points Jedi abilities — any time a character teaches such a person a Force-skill or Jedi ability, the teacher receives a Dark Side Point.

The Force Skills

Control

The ability to control one's own inner Force. A Jedi with this skill learns mastery over the functions of his own body and harmony with nature. A character who learns *control* automatically learns three *control* Force powers.

Sense

This skill teaches a Jedi to sense the Force in other things beyond his own body. The Jedi learns to feel the bonds that connect all living things, and gives him the ability to understand how all things are interconnected. A Jedi who learns *sense* automatically learns three *sense* Force powers.



John Paul Lona

Alter

A Jedi with *alter* learns how to change the distribution and nature of the Force. A Jedi with *alter* can move things his mind, can help others control their own Force, or change the Force in their own bodies. This power can be used to change the perceptions of others and make them come to incorrect conclusions. A Jedi who learns *alter* automatically learns three *alter* Force powers.

Other Skills?

It is believed that the Jedi Knights have more skills and abilities than what is currently known. It was whispered that the Jedi could alter the structure of the universe, live beyond even death, and accomplish other miraculous feats. Now, however, these secrets, if they exist at all, await rediscovery ...

Force Powers

Each of these Force skills governs a multitude of uses, which are called powers. Some powers are very easy, while others are exceptionally hard. Some require the character to know other specific powers in order for the character to learn the ability (listed under "Required Abilities").

Many of these powers use a combination of the three Jedi skills. When such a power is used, calling upon each Force skill is a separate action. With these powers, the Jedi may roll each skill in consecutive rounds at no penalty, or may attempt to fully activate the power in one round, incurring normal multiple action penalties.

For example, a Jedi wants to activate *projective telepathy*, which requires both a *control* and *sense* roll. The Jedi may decide to use one skill per round, making the *control* roll in the first round and the *sense* roll in the second, rolling his full dice for both actions. However, if the situation is urgent, the

Jedi may want to activate the power in one round — the character would suffer a -1D action to both rolls for doing more than one action in a round.

Keeping Powers "Up"

A Jedi may keep some powers "up" — that is, operating constantly, without having to make a new power roll every round. If the power can be kept "up," the power description will state this; otherwise the power can only be activated for the round in which it is used and then it drops.

If the player wishes to keep a power "up," it must be announced when the power is activated. If the power roll is successful, the power operates continuously until the player has the character drop the power.

If a character is stunned or worse, all "up" powers are automatically dropped.

A character who is keeping a power "up" is using the skills the power requires as long as the power is operating, and thus loses die codes even if he doesn't have to roll every round. For example, if a character is keeping the *receptive telepathy* power "up," which is a *sense* skill, the character loses -1D to all die rolls whenever he does something else.

Relationship

Some powers are affected by the Jedi's relationship to the target of the power.

User and target are:	Add to difficulty:
Close relatives (married, siblings, parent and child, etc.)	—
Close friends	+2
Friends	+5

User and target are:	Add to difficulty:
Acquaintances	+7
Slight acquaintances	+10
Met once	+12
Never met, but know each other by reputation	+15
Complete strangers	+20
Complete strangers and not of the same species	+30

Proximity

Some powers are affected by proximity — the farther away a target is, the harder it is for him to be affected by a Force power.

User and target are:	Add to difficulty:
Touching	—
In line of sight but not touching	+2
Not in line of sight, but 1–100 meters away	+5
101 meters to 10 km away	+7
11 to 1,000 km away	+10
Same planet but more than 1,000 km away	+15
Same star system but not on the same planet	+20
Not in the same star system	+30

Control Powers

Absorb/Dissipate Energy

Control Difficulty: Sunburn — Very Easy; intense sun — Easy; solar wind — Moderate; radiation storm — Difficult. Characters may use this power for energy attacks, such as blaster bolts and *force lightning* — the difficulty is Moderate plus the damage roll of the attack.

The power may be kept “up” as long as the source of energy is constant — it may not be kept “up” for blaster bolts or Force lightning.

Effect: This power allows the Jedi to absorb or dissipate energy, including light, heat, radiation and blaster bolts. A successful *control* roll means that the energy is dissipated. If the user fails the roll, he takes full damage from the energy.

The character must activate the power in the same round to absorb the blaster bolt or *Force lightning* — the character must be able to roll the power before the attack lands. He can't use this power after the attack has hit.

Accelerate Healing

Control Difficulty: Easy for wounded characters, Moderate for incapacitated characters, Difficult for mortally wounded characters.

Time To Use: One minute

Effect: If a Jedi uses this power successfully, he may make two natural healing rolls for the current day regardless of his injury. He gets a +2 modifier to his roll for both rolls.

Control Pain

Control Difficulty: Very Easy for wounded or stunned characters, Easy for incapacitated characters, Difficult for mortally wounded characters.

The power can be kept “up,” so the character can ignore the pain of injuries for a long period of time. However, whenever the character is injured again, the Jedi must make a new control pain roll, with the difficulty being the new level of injury.

Effect: A wounded Jedi who *controls pain* can act as if he has not been wounded starting with the round after the power roll has been made. The wound is not healed, but the character doesn't suffer the penalties of being wounded: a wounded Jedi doesn't lose 1D from all actions; an incapacitated character can still act normally, as can a mortally wounded character. This power can also be used to shrug off any stun results.

However, the character is still injured, and thus is prone to getting worse, even if the Jedi doesn't feel the pain. For example, a wounded character who is wounded again would still become incapacitated. Mortally wounded Jedi still have to make the same rolls as other mortally wounded characters.

Emptiness

Control Difficulty: Moderate

Note: Characters who are consumed by the Dark Side of the Force may not use this power.

Required Powers: *Hibernation trance*

Effect: The user empties his mind and allows the Force to flow through him. The character seems to be in deep meditation, and a character experiencing *emptiness* is oblivious to his surroundings. A character in *emptiness* may not move or take any action except to try to disengage from the emptiness.

While in *emptiness*, a character is difficult to sense or affect with the Force. When another character attempts to use a Force power on the character in *emptiness*, add the meditating character's *emptiness* roll to the difficulty for the other character's *sense* or *control* rolls (this affects only the *sense* roll; if the power doesn't use the *sense* skill, then add the difficulty to the *control* roll). This difficulty is added regardless of whether or not the *empty* character would willingly receive the power's effect.

Once the character comes out of *emptiness*, the character gets a +6 bonus modifier to all Force skill rolls for a period of time equal to the amount of time the character spent in *emptiness*. This bonus is reduced by 1 for each Dark Side Point that the character has.

When in *emptiness*, characters dehydrate and hunger normally — some initiates have died because they lacked enough *control* to bring themselves out of *emptiness*.

When the character enters into *emptiness*, the player must state for how long the character will be in meditation. A character must make a Difficult *control* skill roll to bring himself out of *emptiness*; the character may attempt to come out of meditation under the following circumstances:

- When the stated time has passed.
- Once each hour beyond the original time limit.
- The character's body takes any damage more serious than *stun* damage.

Hibernation Trance

Control Difficulty: Difficult.

This power may be kept “up.”

Effect: This power allows a Jedi to place himself into a deep trance, remarkably slowing all body functions. The Jedi's

heartbeat slows, his breathing drops to barely perceivable levels, and he falls unconscious.

When a Jedi enters a *hibernation trance*, the character must declare under what circumstances the character will awaken: after a specific amount of time, or what stimuli needs to be present (noise, someone touching them). A Jedi can heal while in a *hibernation trance*, but the character may not use skills or Jedi powers while in a trance.

Hibernation trance serves two purposes. It allows a Jedi to "play dead." It can be used to survive when food or air supplies are low. A character in hibernation uses only about a tenth as much air as someone who is sleeping — he can hibernate for a week in a dry climate or for up to a month in a wet climate before dying from lack of water.

Anyone who comes across a Jedi in *hibernation trance* assumes that the Jedi is dead unless he makes a point of testing him. Another Jedi with the *sense* skill or the *life detection* power will be able to detect the Force within the hibernating character and realize that he is alive.

Reduce Injury

Control Difficulty: Moderate for incapacitated characters, Difficult for mortally wounded characters, Very Difficult for dead characters.

Required Powers: *Control pain*

Effect: By using this power, a Jedi may call upon the Force to reduce the amount of injury he suffers; this power is normally only used in desperation because of its long-term repercussions.

When the power is successfully used, the Jedi loses a Force Point. Any injury that is suffered is reduced to *wounded*. If the original injury would have killed the character, he must choose to suffer a permanent injury of some kind.

Example: *Luke Skywalker and Darth Vader are fighting in the Emperor's chambers on the new Death Star. Luke batters down Vader's defenses and makes a killing strike — but Vader uses the reduce injury power and expends a Force point. He is now only wounded, but he loses his hand.*

Note: Spending Force points in this manner — not at the beginning of the round — is allowed. Also, it is not always a "selfish" act to save one's life, so the character *might* be able to get the Force point back. If the character was fighting to save his friends from certain doom — and if he falls, they *certainly* die — then this could even be considered an heroic action. It still involves great sacrifice.

Remain Conscious

Control Difficulty: Easy for stunned characters, Moderate for incapacitated characters, Difficult for mortally wounded characters.

Required Powers: *Control pain*

Effect: *Remain conscious* allows a Jedi to remain conscious even when he has suffered injuries which would knock him unconscious. In game terms, when a character with this power suffers this kind of injury, they lose all of their actions for the rest of the round, but they are still conscious (normal characters automatically pass out). On the next round, the character may attempt to activate the power — this must be the first action of that round; the Jedi cannot even *dodge* or *parry*.

If the roll is unsuccessful, the character passes out immediately. If the roll is successful, the Jedi can do any one other action that he has declared for that round — often the character will attempt to *control pain* so that he will be able to remain conscious. After that other action has been completed, the Jedi

will lapse into unconsciousness, unless he has activated *control pain* or done something else that will keep the character conscious.

Resist Stun

Control Difficulty: Moderate.

Time To Use: One minute

This power may be kept "up."

Effect: *Resist stun* allows the Jedi to prepare his body to resist the effects of stun damage. The power must be activated before the character has suffered any damage.

A successful result allows the Jedi to resist all stun results except for *unconscious* and normal injuries. An *unconscious* result forces the Jedi to drop the power, and he is considered *stunned*. Normal injuries (*wounded*, *incapacitated*, *mortally wounded* and *killed*) are treated normally.

Sense Powers

Life Detection

Sense Difficulty: Very Easy if the subject has Force skills or is Force-sensitive; Moderate if not. Modified by relationship.

This power may be kept "up."

Effect: This power allows Jedi to detect live sentient beings who might otherwise remain hidden from their normal senses. When the power is activated, the Jedi knows the location of all sentients within 10 meters — if the power is kept up, the Jedi may know whenever a sentient approaches within 10 meters of them or vice versa.

When a Jedi approaches or is approached by sentient creatures, make a *sense* roll for the Jedi and each creature makes an opposed *control* or *Perception* roll to avoid detection. Both rolls are "free" actions and don't count as a power use. If the Jedi ties or rolls higher, he senses the creatures in question.

If the Jedi beats the target's roll by 10 or more points, the Jedi is aware if this person has Force skills (yes or no), is Force-sensitive (yes or no) or if they have met the person before (yes or no), and if yes, what their identity is.

Example: *Gerrick, the Young Jedi, has his life detection power "up." Bill, the gamemaster knows that three Gamorreans approach him from behind. He tells Dave, Gerrick's player, that he senses three sentients approaching him from behind. Dave makes his roll to see if he can determine the creature's identities — he doesn't beat the first Gamorrean, so Dave only knows that the first creature is a sentient. Dave beats the second Gamorrean by 13 points, so Bill tells him that the creature is not Force-sensitive and doesn't have Force skills, and since he's never met the creature before, he doesn't know its identity, not even its species. Dave beats the third creature by 11 points, so Bill tells him that this creature is also not Force-sensitive and doesn't have Force skills. However, Bill decides that Gerrick has met the creature before, and tells him, "It's Draughckt, a Gamorrean you met a few years earlier on Seltos."*

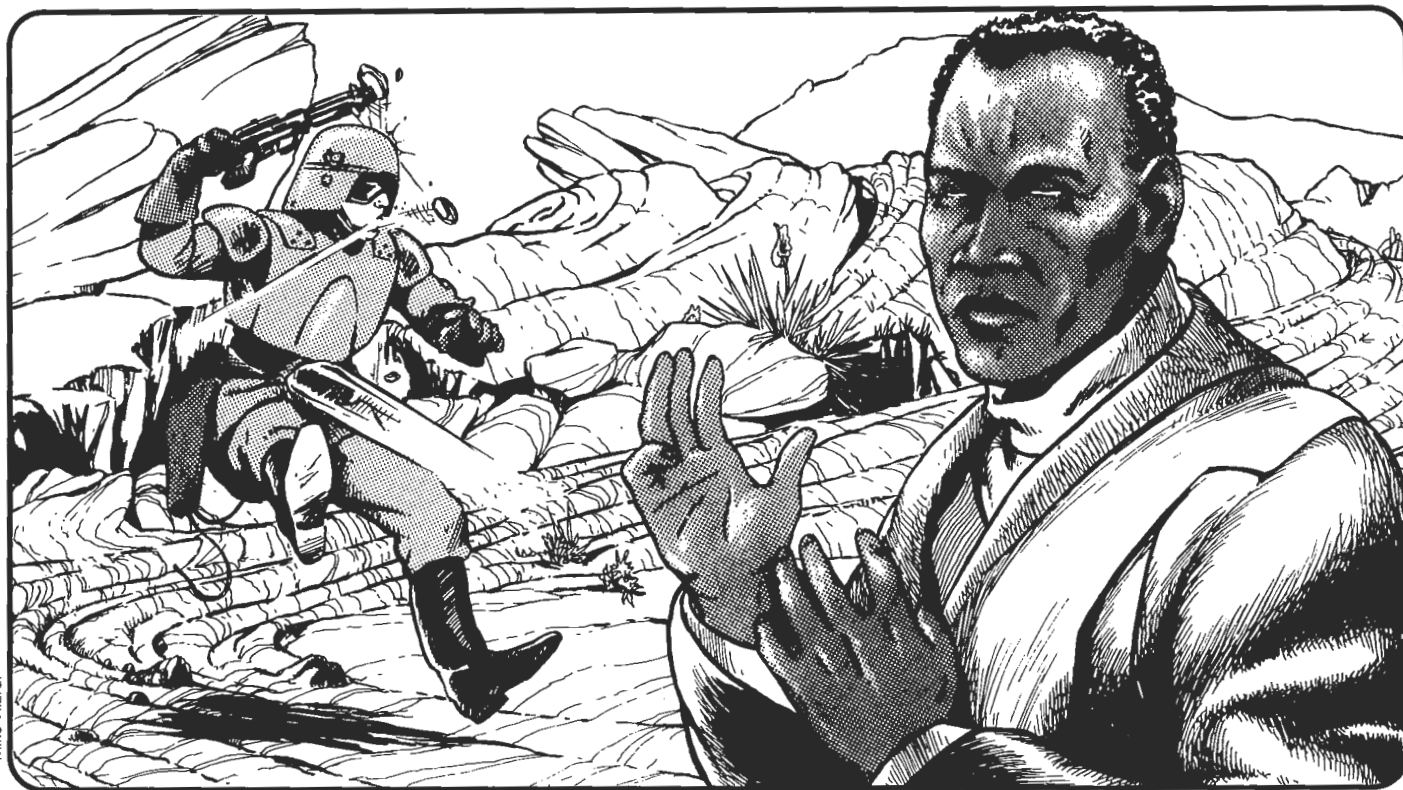
Life Sense

Sense Difficulty: Very Easy. Modified by proximity and relationship.

Required Ability: *Life detection*

This power may be kept "up" to track a target.

Effect: The user can sense the presence and identity of a specific person for whom he searches. The user can sense how badly wounded, diseased or otherwise physically disturbed the target is.



A target may use the *control* skill to hide his identity from the Jedi uses *life sense*. The character's *control* skill is added to the senser's difficulty.

Magnify Senses

Sense Difficulty: Very Easy. Modified by proximity.

Time To Use: Three rounds

Effect: This power allows a Jedi to increase the effectiveness of his *normal* senses to perceive things that otherwise would be impossible without artificial aids. He can hear noises beyond his normal hearing due to distance or softness — he can't hear beyond normal frequencies. Likewise, he can see normally visible things over distances that would normally require the use of macrobinoculars, and identify scents and odors that are normally too faint for Human olfactory senses.

Receptive Telepathy

Sense Difficulty: Very Easy for friendly, non-resisting targets. If target resists, he makes a *Perception* or *control* roll to determine the difficulty. Modified by proximity and relationship.

Required Power: *Life sense*

This power may be kept "up" if the target is willing and the proximity modifier doesn't increase.

Effect: If the Jedi makes the power roll, he can read the surface thoughts and emotions of the target. The Jedi "hears" what the target is thinking, but cannot probe for deeper information. When the Jedi uses the power on another player character, the gamemaster asks the player if he minds the power being used on his character; if the target is a gamemaster character, the gamemaster must determine for himself if the target is friendly or resistant.

If the skill roll is double the difficulty, the Jedi can sift through any memories up to 24 hours old. A Jedi cannot sift

through memories in the same round that contact is made — this process takes a full round.

A Jedi can read the minds of more than one person at a time, but each additional person counts as an additional action, with separate rolls and multiple skill use penalties.

This power may be used on creatures and other sentient species, although it cannot be used on Droids.

Sense Force

Difficulty: Moderate for an area; Difficult for sensing details or specific objects within the area. Modified by proximity.

Effect: This power is used to sense the ambient Force within a place. It cannot be used to detect sentient beings, but there are many forms of life and many areas of the galaxy intertwined with the Force which can be sensed with this power.

Sense Force will tell a character the rough magnitude of the Force in an area or object, and whether the area or object tends toward the Dark Side or the Light.

Alter Powers

Injure/Kill

Alter Difficulty: Target's *control* or *Perception* roll.

Required Power: *Life sense*

Warning: A character who uses this power receives a Dark Side Point.

Effect: An attacker must be touching the target to use this power. In combat, this means making a successful *brawling* attack in the same round that the power is to be used.

When the power is activated, the user makes one roll. If he rolls higher than the character's resisting *control* or *Perception* total, figure damage as if the power roll was a damage total and the *control* or *Perception* roll was a *Strength* roll to resist damage.

Telekinesis

Alter Difficulty: Very Easy for objects weighing one kilogram or less; Easy for objects weighing one to ten kilograms; Moderate for objects 11 to 100 kilograms; Difficult for 101 kilograms to one metric ton; Very Difficult for 1,001 kilograms to ten metric tons; Heroic for objects weighing 10,001 kilograms to 100 metric tons.

Object may be moved at 10 meters per round; add +5 per additional 10 meters per round. The target must be in sight of the Jedi.

Increased difficulty if object isn't moving in simple, straight-line movement:

- +1 to +5 for gentle turns
- + 6 to +10 for easy maneuvers
- +11 to +25 or more for complex maneuvers, such as using a levitated lightsaber to attack

Modified by proximity.

This power may be kept "up."

Effect: This power allows the Jedi to levitate and move objects with the power of his mind alone. If used successfully, the object moves as the Jedi desires.

A Jedi can levitate several objects simultaneously, but each additional object requires the Jedi to make a new power roll.

This power can be used to levitate oneself or others. It can be used as a primitive space drive in emergencies.

When used to levitate someone against their will, the target may resist by adding their *Perception* or *control* roll to the difficulty number.

Levitated objects can be used to attack other characters, but this automatically gives the Jedi a Dark Side Point. Such objects do 1D damage if under a kilogram, 2D if one to ten kilos, 4D if 11 to 100 kilos, 3D Speeder-scale damage if 101 kilos to one metric ton, 3D Starfighter-scale damage if one to ten tons and 5D Starfighter-scale damage if 11 to 100 metric tons.

Such attacks would require an additional *control* roll by the Jedi, which would be the to hit roll against the target's *dodge*. If the character doesn't dodge the attack, the difficulty is Easy.

Control And Sense Powers

Lightsaber Combat

Control Difficulty: Moderate

Sense Difficulty: Easy

This power may be kept "up."

Effect: To use a lightsaber most effectively, a Jedi learns this power. The Jedi uses this power both to wield this elegant but difficult-to-control weapon while also sensing his opponent's actions through his connection to the Force.

This power is called upon at the start of a battle and remains "up" until the Jedi is stunned or injured; a Jedi who has been injured or stunned may attempt to bring the power back "up."

If the Jedi is successful in using this power, the Jedi adds his *sense* dice to his *lightsaber* skill roll when trying to hit a target or parry, and he adds or subtracts up to the number of his *control* dice to the lightsaber's 5D damage when it hits in combat. Players must decide how many *control* dice they are adding or subtracting before they roll damage.

If the Jedi fails the power roll, he must use the lightsaber with only his *lightsaber* skill to hit and the weapon's normal damage in combat and he cannot attempt to use the power again for the duration of the combat.

Finally, the Jedi may use *lightsaber combat* to parry blaster bolts. To do this, the character must declare that he is parrying

that round, using his *lightsaber* skill as normal.

The Jedi may also attempt to control where deflected blaster bolts go, although this counts as an additional action. The Jedi must declare which specific shot he is controlling. Then, once the roll is made to see if the blaster bolt was parried by the Jedi, the Jedi makes a *control* roll, with the difficulty being his new target's *dodge* or the range (figured from the Jedi to the target). The damage is that of the original blaster bolt.

Example: *Gerrick is entering lightsaber combat, and has a lightsaber skill of 4D, a control of 3D and a sense of 2D+2. If Gerrick makes his Moderate control roll and his Easy sense roll, he gets to add his control to his lightsaber skill in combat, so he would fight and parry with a skill of 7D. He would also add his sense to the lightsaber's normal damage of 5D, for a new damage of 7D+2. These bonuses are in effect until Gerrick drops the power or is stunned or injured and forced to drop the power. However, since the power is "up," Gerrick subtracts -2D from all actions while using the power.*

If Gerrick wants to deflect blaster bolts during a round, in the declaration phase he must say that he is lightsaber parrying and that he will attempt to deflect a specific shot back at someone standing only four meters away. The attacker is 20 meters away and using a blaster pistol (4D damage).

First, Dave, Gerrick's player must wait and see if his lightsaber parry was good enough to deflect the blaster bolt out of the way.



If he does parry, Gerrick can now attempt to deflect the bolt. He must make an additional control roll, at -2D (because lightsaber combat is still up), but since his target is only four meters away, which is short range for blaster pistol, his difficulty is only a 6. Gerrick rolls his die — and gets a 6. He hits the target with the reflected blaster bolt, which does 4D damage (normal damage for the weapon).

Projective Telepathy

Control Difficulty: Very Easy. Increase difficulty by +5 to +10 if the Jedi cannot verbalize the thoughts he is transmitting (he is gagged, doesn't want to make a sound). Modified by proximity.

Sense Difficulty: Very Easy if target is friendly and doesn't resist. If target resists, roll *Perception* or *control* roll to determine the difficulty. Modified by relationship.

Required Power: *Receptive telepathy*

Effect: If the Jedi successfully projects his thoughts, the target "hears" his thoughts and "feels" his emotions. The target understands that the thoughts and feelings he is experiencing are not his own and that they belong to the user of the power. If the Jedi doesn't "verbally" identify himself, the target doesn't know who is projecting thoughts to him. This power can only be used to communicate with other minds, not control them.

Control And Alter Powers

Accelerate Another's Healing

Control Difficulty: Very Easy. Modified by relationship.

Alter Difficulty: Very Easy.

Required Power: *Control another's pain*

Time To Use: One minute

Effect: The target is allowed to make extra healing rolls, as outlined in *accelerate healing*. The Jedi must be touching the character whenever he attempts a healing roll.

Control Another's Pain

Control Difficulty: Very Easy. Modified by proximity and relationship.

Alter Difficulty: Easy for wounded characters; Moderate for incapacitated characters; Difficult for mortally wounded characters

Required Power: *Control pain*

Effect: This power has the same effect on the target that *control pain* does on its user.

Return Another To Consciousness

Control Difficulty: Easy. Modified by proximity. Modified by relationship.

Alter Difficulty: Easy for incapacitated characters; Difficult for mortally wounded characters.

Required Power: *Remain conscious*

Effect: The target returns to consciousness. The target has the same restrictions as imposed by the *remain conscious* power.

Transfer Force

Control Difficulty: Easy. Modified by relationship. Modified by proximity.

Alter Difficulty: Moderate.

Required Power: *Control another's pain*

Time To Use: One minute

Effect: This power will save a mortally wounded character from dying because the Jedi is transferring his life force to the target. When a character has force transferred to him, he remains mortally wounded, but he will not die provided he isn't injured again. The character is in hibernation, and will stay alive in this state for up to six weeks. The Jedi must be touching the target character when the power is activated.

When this power is used, the user must spend a Force Point (this is the life force that is transferred to the target). This use is always considered heroic, so the character will get the Force Point back at the end of the adventure.

The recipient of this power must be willing.

Control, Sense And Alter Powers

Affect Mind

Control Difficulty: Very Easy for perceptions; Easy for memories; Moderate for conclusions. Modified by proximity.

Sense Difficulty: The target's *control* or *Perception* roll.

Alter Difficulty: Very Easy for slight, momentary misperceptions, minor changes to distant memories, or if the character doesn't care one way or another. Easy for brief, visible phenomena, for memories less than a year old, or if the character feels only minor emotion regarding the conclusion he is reaching. Moderate for short hallucinations, for memories less than a day old, or if the target has strict orders about the conclusion. Difficult for slight disguises to facial features, hallucinations which can be sensed with two senses (sight and sound, for example), for memories less than a minute old, or if the matter involving the conclusion is very important to the target. Very Difficult for hallucinations which can be sensed by all five senses, if the memory change is a major one, or if the logic is absolutely clear and coming to the wrong conclusion is virtually impossible.

Effect: This power is used to alter a character's perception so that he senses an illusion or fails to see what the user of the power doesn't want him to see. This power is used to permanently alter a character's memories so that he remembers things incorrectly or fails to remember something. This power can also be used to alter a character's conclusions so that he comes to an incorrect conclusion.

Before making skill rolls, the character must describe *exactly* the effect he is looking for. The power is normally used on only one target; two or more targets can only be affected if the power is used two or more times.

A character believes he is affected by any successful illusions — a character who thinks he is struck by an illusory object would feel the blow. If he thought he was injured, he would feel pain, or if he thought he had been killed, he would go unconscious. However, the character suffers no true injury.

This power cannot affect Droids or recording devices.

"These are not the Droids you're looking for."

"These are not the Droids we're looking for."

— Ben Kenobi and Imperial Stormtrooper

Chapter Eight Equipment

Throughout the galaxy, there are countless pieces of equipment which aid people as they go about their various duties and chores. While there is no room to go into detail about these devices, here is a brief summary of some of the most common pieces of equipment that characters will use on their adventures.

Breath Mask

Breath masks are portable filtering systems which cover the mouth and nose and provide life-sustaining gases for limited amounts of time; they provide no protection from cold or the vacuum of space. Most breath masks only work for one hour of continuous usage before the filters are spent.

Comlinks

Comlinks are portable communication devices. They are suitable for short range communication — personal devices have a range of about 50 kilometers, or up to low orbit in clear weather; vehicular comlinks can go up to 200 kilometers. Comlinks can broadcast over countless different frequencies. There are also “Standard Clear Frequencies” (or SCF’s) which are used for any public communications, such as when a ship wishes to hail a spaceport or other ship, or when a local government needs to make a broadcast that should be picked up by all comlinks within a certain area. Most comlinks can be set to monitor one specific frequency and SCF’s simultaneously; more advanced comlinks can be set to monitor several frequencies.

Datapad

Datapads are primitive personal computers which are small, light and portable; they are the “notebooks” of the *Star Wars* universe since paper is rarely, if ever, used. They are often attached to a belt or pocket for easy carrying. They are most often used as data storage and retrieval devices, and as such can store relevant personal data, encyclopedic entries and other basic information; they cannot perform higher level functions, such as computing astrogation journeys.

Glow Rods

Portable flashlights, glow rods can derive their power from long-lasting energy cells (possibly years of continuous usage) or from chemical reactants. Personal glow rods often have a range of up to 50 meters, although more expensive models have much longer ranges. Energy cells last for 50 hours before requiring replacement.

Macrobinoculars

Personal image magnification devices, macrobinoculars can magnify images up to one kilometer away (this is an “average” set of macrobinoculars; other models may have much longer or shorter ranges). They provide computer enhanced images, providing information on range and targeting. They have zoom capability. All *Perception* /*search* oriented skills are increased by 3D when using these tools to view areas more than 100 meters away (normal modifiers apply).

If attached to a blaster via certain programming software, they provide a +3D bonus to all medium and long-range shots (they are ineffectual for short and point-blank range shots). Additionally, the user must be using the macrobinoculars and weapon in a “sniper” type of position, requiring a steady resting spot and at least one round of preparation.

Medpacs

The “first aid” kits of the *Star Wars* universe, medpacs provide necessary medicines, stimulants, coagulants and healing drugs to save lives in crisis situations. Once a medpac has been used once, it is expended. When someone uses a medpac, they use the *first aid* skill.

Recording Rods

Recording rods are small cylinders about thirty centimeters long. They can record any sounds or speech, with a recording time of 100 hours. They can be replayed over and over, and may be reused by rerecording.

8.1 Weapons

In a galaxy torn by war, it should be no surprise that there are as many types of weapons as there are different cultures. This chapter provides a basic description and game statistics for some of the most important weapons in *Star Wars: The Roleplaying Game*.

Blasters

Blasters are the most common types of weapons used throughout the Known Galaxy. Ranging from small, easily concealed hand weapons to the huge destructive Super Laser of the Death Star, blasters are designed for every conceivable role.

Blasters utilize a variety of so-called *blaster gases*, which are excited by the energy provided from power packs. The charge released takes the form of coherent light which delivers killing energy to the target.

Here are some of the common hand-held blasters. All can be set for "stun" (see Section 3.1, "Combat and Injuries") unless otherwise stated.

Hold-Out Blasters

Small enough to be hidden in the hand of a Human, hold-out blasters are common in urban areas with strict weapon controls and among under-cover agents.

Hold-out blasters require custom designed power packs and only hold enough blaster gas for a few shots. They are illegal or closely regulated in most systems. Many systems, however, look on them as a "self-defense" alternative to the more powerful types of personal weapons available.

Model: Merr-Sonn Munitions Q2 Hold-Out Blaster

Scale: Character

Skill: Blaster: hold-out blaster

Ranges: 3-4/8/12

Damage: 3D

Ammo: 6

Cost: 275 (power packs: 25)

Sporting Blaster

A small, short blaster, often used for small-game hunting or personal defense. Sometimes used for dueling. This is the smallest weapon to use standard power packs. Princess Leia uses a sporting blaster in the opening scenes of *Star Wars IV: A New Hope*.

Model: Drearian Defense Conglomerate Defender

Scale: Character

Skill: Blaster: sporting blaster

Ranges: 3-10/30/60

Damage: 3D+1

Ammo: 50

Cost: 350 (power packs: 25)

Blaster Pistol

This is the most common weapon in the galaxy. It is popular with urban police forces, traders and anyone else who needs to pack respectable firepower in a compact package. Ownership of these weapons is restricted in many systems.

Model: BlasTech DL-18

Scale: Character

Skill: Blaster: blaster pistol

Ranges: 3-10/30/120

Damage: 4D

Ammo: 100

Cost: 500 (power packs: 25)

Heavy Blaster Pistol

A blaster pistol is a compromise: it gives the user a lot more firepower, but with a very limited range—this is accomplished by draining a lot of energy from the power pack, at the expense of ammo. A heavy blaster pistol is crammed into a standard pistol frame, making it easy to disguise if necessary. These weapons are illegal or heavily restricted in many systems. Han Solo carries a heavy blaster pistol (when he can).

Model: BlasTech DL-44

Scale: Character

Skill: Blaster: blaster pistol

Ranges: 3-7/25/50

Damage: 5D

Ammo: 25

Cost: 750 (power packs: 25)

Blaster Carbine

These weapons are shorter and less accurate than blaster rifles, the weapons they are based upon. However, they are rugged and reliable and malfunctions are very rare. These weapons are less advanced than blaster rifles, and older models can often be found at greatly discounted prices.

Model: SoroSuub QuickSnap 36T

Scale: Character

Skill: Blaster: blaster carbine

Ranges: 3-25/50/250*

* At long-range, increase difficulty by +5.

Damage: 5D

Ammo: 100

Cost: 900 (power packs: 25)

Blaster Rifle

Among the most popular personal weapons in the galaxy, blaster rifles are in common use throughout the Imperial and New Republic forces. They have a retractable stock and sight. In most systems, ownership is restricted to military organizations.

Model: SoroSuub Stormtrooper One Blaster Rifle

Scale: Character

Skill: Blaster: blaster rifle

Ranges: 3-30/100/300

Damage: 5D

Ammo: 100

Cost: 1,000 (power packs: 25)

Note: If the retractable stock and scope are used for one round of aiming, the character gets an additional +1D to his blaster roll.

Sporting Blaster Rifle

Built in an attempt to circumvent standard restrictions on the blaster rifle, the "sport rifle" is merely a smaller version of its more lethal cousin. It was introduced early in the days of the Empire, by groups that worried over the new centralization of power. In general, it is just as restricted in use as the blaster rifle.



John Paul Lora

Model: Drearian Defense Conglomerate "Light Sport" Hunter

Scale: Character

Skill: Blaster: blaster rifle

Ranges: 3-40/120/350

Damage: 4D+1

Ammo: 100

Cost: 900 (power packs: 25)

Note: If the retractable stock and scope are used for one round of aiming, the character gets an additional +1D to his blaster roll.

Light Repeating Blaster

Longer and more powerful than blaster rifles, these weapons are for large-scale actions, often supplementing ground squads and providing cover for artillery gunners while their weapons are being set up. These weapons are normally about one to one-and-a-half meters long, and can be run off power packs or attached to generators for unlimited firepower. They are normally available only to the military.

Model: BlasTech T-21

Scale: Character

Skill: Blaster: repeating blaster

Ranges: 3-50/120/300

Damage: 6D

Ammo: 25

Cost: 2,000 (power packs: 25)

E-Web Repeating Blaster

The E-Web is at the limit of "portable" blaster weapon technology — it is so heavy that troops can carry it, but they certainly can't fire it without tripod mounting. It is normally allotted as an infantry support weapon, and the crew is expected to keep the weapon moving with the troops for backup when needed.

Model: BlasTech E-Web Heavy Repeating Blaster

Scale: Character

Skill: Blaster: repeating blaster

Ranges: 3-75/200/500

Damage: 8D

Fire Rate: 1

Ammo: Power generator only

Cost: 5,000

Bowcasters

A weapon unique to the arboreal Wookiees of Kashyyyk, the bowcaster (also called a laser crossbow) is an ancient and curious combination of energy and projectile weapon.

The weapon requires great physical strength to cock and load. The weapon fires explosive quarrels wrapped in an energy cocoon, giving the explosive the appearance of an elongated blaster bolt. The weapons are only available on Kashyyyk.

Model: Wookiee bowcaster

Scale: Character

Skill: Bowcaster

Ranges: 3-10/30/50

Damage: 4D

Fire Rate: 1

Ammo: 6 (quarrels; power packs can make 50 shots before being replaced)

Cost: Not sold to non-Wookiees

Note: If a character wants to fire the weapon more than once in a round, he must make an Easy *Strength* roll to be able to aim the weapon (this is a "free action"). Reloading the weapon with new quarrels requires a Moderate *Strength* total.

Explosives

Explosives, such as grenades and thermal detonators, are not common in combat except under certain conditions. They



are heavy, and are one-shot weapons — once they are thrown, they are expended. Blasters are often preferred because they are light and can be fired repeatedly.

However, grenades are useful for areas where enemy forces are concentrated in a small area, because their area of blast can affect more than one target. Grenades can be equipped with any number of triggers, from simple contact (it explodes when it hits something) to a timer, which can be set for several minutes.

Mines and thermal detonators are larger explosive devices with a variety of potential uses.

Explosive devices are normally tightly restricted, and those wishing to buy them will often have to seek out black market sources.

Fragmentation Grenades

Grenades come in a variety of sizes and forms, and can be simple explosives, or may eject noxious gases or smoke or any other number of payloads, depending upon the specific needs of the purchaser.

Model: Standard fragmentation grenade

Scale: Character

Skill: Grenade

Ranges: 3-7/20/40

Blast Radius: 0-2/4/6/10

Damage: 5D/4D/3D/2D

Cost: 200

Thermal Detonator

The original intended use of a thermal detonator isn't known. What is known is that it is a highly effective weapon of terror and destruction. It is fist-sized, yet packs enough explosive to destroy everything within a small building.

Model: Standard thermal detonator

Scale: Character

Skill: Grenade

Ranges: 3-4/7/12

Blast Radius: 0-2/8/12/20

Damage: 10D/8D/5D/2D

Cost: 2,000

Mine

Mines are used to eliminate incoming troops and vehicles. Most are triggered by physical pressure (such as moving ground troops) or the presence of repulsor fields (generated by incoming vehicles). The *demolitions* skill roll of the character setting the mine is equal to the *hide* value of the mine (in case someone is searching for it) and the "to hit" roll of the weapon. When the mine is triggered, the character must use his normal *dodge* to get out of the immediate blast radius of the explosion — if his normal *dodge* is higher than the *demolitions* roll, then he gets to the next higher range of the radius. A successful *full dodge* will get the character out of the entire blast radius — but in order for either to work, the character must have declared the *dodge* at the beginning of the combat round.

Model: Standard anti-vehicle mine

Scale: Speeder

Skill: Demolitions: mines

Blast Radius: 0-2/4/6/10

Damage: 5D/4D/3D/2D

Cost: 750

Melee Weapons

A variety of melee weapons are in common use throughout the galaxy, especially in situations where close quarters combat is expected. Weapons range from primitive common blades and clubs, to highly sophisticated power weapons, such as vibroblades and lightsabers.

Knives

In an age of powered, long-range energy weapons, the main advantage of a knife is that it is easy and cheap to manufacture, concealable, requires no power source beyond sheer physical strength, and possession is rarely regulated by planetary governments.

Some throwing knives can also be used as short-range weapons.

Typical Knife

Scale: Character

Skill: Melee combat: knife

Difficulty: Very Easy

Damage: STR+1D (Maximum: 6D)

Cost: 25

Typical Throwing Knife

May be used as a normal knife in melee

Scale: Character

Skill: Thrown weapons: knife

Ranges: 2-3/5/10

Damage: STR+1D (Maximum: 6D)

Cost: 35

Vibroweapons

Vibroweapons come in a variety of forms, from vibroknives to vibroaxes. They are similar to their non-powered counterparts in form, but are much more dangerous because their powercells thousands of microscopic vibrations along the blade edge allowing them to cut through surfaces with only slight pressure.

Vibroaxe

Scale: Character

Skill: Melee combat: vibroaxe

Difficulty: Moderate
Damage: STR+3D+1 (Maximum: 7D)
Cost: 500

Vibroblade

Scale: Character
Skill: Melee combat: vibroblade (.5 meter long blade)
Difficulty: Moderate
Damage: STR+3D (Maximum: 6D+2)
Cost: 250

Lightsabers

The rare and highly prized weapon of the Jedi Knights, lightsabers are harnessed energy blades capable of cutting through the densest of materials. Because the energy blade produces no resistance and has virtually no weight, it is very dangerous for beginners to use, and those without any formal training are as dangerous to themselves as their opponents. However, in the hands of a Jedi, the weapons are truly formidable, and can be used to block and deflect blaster bolts, in addition to its formidable melee combat capabilities.

Scale: Character
Skill: Lightsaber
Difficulty: Difficult
Damage: 5D
Cost: Unavailable for sale

Note: If an attacking character misses the difficulty number by more than 10 points (the base difficulty; not their opponent's *parry* total), the character has injured himself with the lightsaber blade: apply normal damage to the character wielding the weapon.

Blaster Artillery

"Blaster artillery" covers a bewildering array of weapons and their uses, from anti-troop weapons to permanent low-orbit anti-starship weapons.

Atgar Anti-Vehicle Tower

The Atgar 1.4 FD P-Tower is the Rebel Alliance's most common anti-vehicle field artillery weapon. The weapons are underpowered and difficult to move, but they are readily available, which was the rationale for the Alliance's choice of the weapon. The weapon requires a crew of four: one chief gunner, and three support personnel to regulate energy flow and recharge its power cells.

Model: Atgar 1.4 FD P-Tower
Type: Light Anti-Vehicle Laser Cannon
Scale: Speeder
Skill: Blaster artillery: anti-vehicle
Body: 2D
Fire Rate: 1/2
Fire Control: 1D
Ranges: 10-500/2,000/10,000
Damage: 2D+2

Anti-Orbital Ion Cannon

Designed specifically for the defense of planetary surfaces from low-orbit assault, this ion cannon is critical in defending military bases until they can get their planetary shields up to full power.

Model: KDY v-150 Planet Defender
Type: Heavy Ion Surface-To-Space Cannon
Scale: Capital
Skill: Blaster artillery: surface to space

Body: 5D
Fire Rate: 1/1
Fire Control: 5D
Ranges: Atmosphere/Low Orbit (1)/High Orbit (3)
Damage: 12D Ionization

Armor

With the advance of blaster weapons, armor has become less and less popular: most soldiers in the field soon realized that their armor would be ineffectual in stopping those bolts of energy, and their speed and quickness would be of prime importance. Armor is more useful against many slugthrowing weapons, so it will be common on very primitive worlds.

Armor protects a specific portion of a person's body. If an attack hits that area, they may add the die code of the armor to their *Strength* roll to resist damage.

Armor may cover one of six locations: head, torso, left arm, right arm, left leg, and right leg. Head and torso armor may provide different protection to the front and back, and if so, the distinction is indicated.

Blast Helmet

Common among the forces of the Rebel Alliance, blast helmets provide troops with valuable protection from fragments and shrapnel, although they are almost useless against blaster bolts.

Model: Typical Blast Helmet

Protection: Head: +1D to front and back from physical (non-energy attacks); +1 to front and back from energy attacks.

Cost: 300

Blast Vests

Like blast helmets, vests are very useful against physical attacks, such as grenade shrapnel and bullets, but they provide little protection from blaster bolts.

Model: Typical Blast Vest

Protection: Torso: +1D to front from physical (non-energy attacks); +1 to front from energy attacks.

Cost: 300

Bounty Hunter Armor

A number of bounty hunters utilize a variety of personal armors for protection during the course of their duties. The most common set of armor is the Corellian PowerSuit, which not only provides protection, but enhances the user's *Strength* in personal combat.

These battlesuits are often greatly modified by their owner. Typical modifications include the permanent addition of weapons, advanced sensors in helmets, emergency survival equipment storage belts, harsh environment shielding and a number of other items.

These suits are restricted in many systems, and may be illegal to purchase or possess.

Model: Corellian PowerSuit

Protection: Head, torso, arms, legs: +2D to all physical (non-energy) attacks; +1D to all energy attacks. -1D penalty to all *Dexterity* attribute and skill checks due to bulk.

• Adds +1D to *lifting* skill.

Cost: 2,500

Stormtrooper Armor

Stormtroopers are the elite shock troops of the Empire, and their stark white protective armor is unmistakable. The armor

is an 18-piece cocoon which surrounds the soldier. Ownership of stormtrooper armor by non-stormtroopers is a serious offense in all Empire systems — and inherently dangerous in non-Empire systems.

Model: Standard Stormtrooper Armor

Protection: Head, torso, arms, legs: +2D to all physical (non-energy) attacks; +1D to all energy attacks. -1D penalty to all *Dexterity* attribute and skill checks due to bulk.

- Helmet contains tongue toggled comlink for instant communication with other units.

nication with other units.

- Contains a Multi-Frequency Targeting and Acquisition System (MFTAS) which gives +2D to all *Perception* checks in darkness, smoke and other visibility obscuring conditions. Also gives +2D to ranged weapon skill uses (such as *blaster*) against moving targets (those who move more than 10 meters in a round).

- Climate-controlled body glove allows comfortable operation in moderately hot and cold climates.

Cost: Not available for sale

8.2 Droids

Droids are one of the fundamental technologies of the *Star Wars* universe. They are intelligent automatons programmed to perform very specific functions. Droids are often programmed for tasks which are too complex, dangerous or even dull for organic beings. Droids are often programmed to excel at one or two specific types of functions at the expense of having the versatility of organics. Due to their highly developed logic circuits, Droids lack the intuitive and associative capabilities of many organic species. Droids, in addition to high intelligence and the capacity for learning, are normally programmed to exhibit a specific personality in order to make them more palatable to organics.

Droids take a variety of forms, from aesthetically pleasing humanoid shapes to the stark functionality of an astromech or probe Droid. Many Droids have normal speech capabilities for easy communication with other beings, although some are limited to high-density electronic languages that only other Droids can interpret with any ease.

Droids are often classified by function:

- First-degree Droids are designed for physical sciences, mathematics and medical sciences applications.
- Second-degree Droids are programmed for environmental, engineering and technical applied science skills. Exploration and probe Droids are part of this category.
- Third-degree Droids are skilled in the social sciences and often perform protocol, translation, organic relations, teaching, diplomatic and other functions which bring them into regular contact with organics.
- Fourth-degree Droids are programmed for security and military applications, and include everything from patrol Droids to the now illegal assassination Droids. This class of Droids is strictly regulated throughout the galaxy.
- Fifth-degree Droids have lower intelligence requirements than other Droids, and typically perform menial labor, including simple lifting, mining, salvage, transportation, sanitation and waste control duties.

The limits of current technology only allow Droids with a maximum of 13D for any skill.

Astromech Droids

Astromech Droids are designed for in-flight and post-flight starship operations and maintenance duty. These Droids are integral to the operation of many starfighters, both during operation and for the operation of the hyperdrive motivator.

The Droids interface with starship computers during flight, and can assist computerized repairs, allowing the pilot to keep

his full attention on piloting. For simpler vehicles, astromech Droids may be the sole pilot.

Astromech Droids are capable of storing up to ten pre-programmed hyperdrive jumps so that ships equipped with hyperdrives but lacking a navigation computer may be piloted to other systems. The Droid's memory stores the basic calculations, and the unit itself calculates any minute adjustments needed prior to entering hyperspace.

R2 Astromech Droid

Model: Industrial Automaton R2 Astromech Droid

Height: 1 meter

Move: 5

DEXTERITY 1D

KNOWLEDGE 1D

MECHANICAL 2D

Astrogation 5D, starfighter piloting 3D, transport piloting 3D

PERCEPTION 1D

STRENGTH 1D

TECHNICAL 2D

Computer programming/repair 4D, starfighter repair 5D*

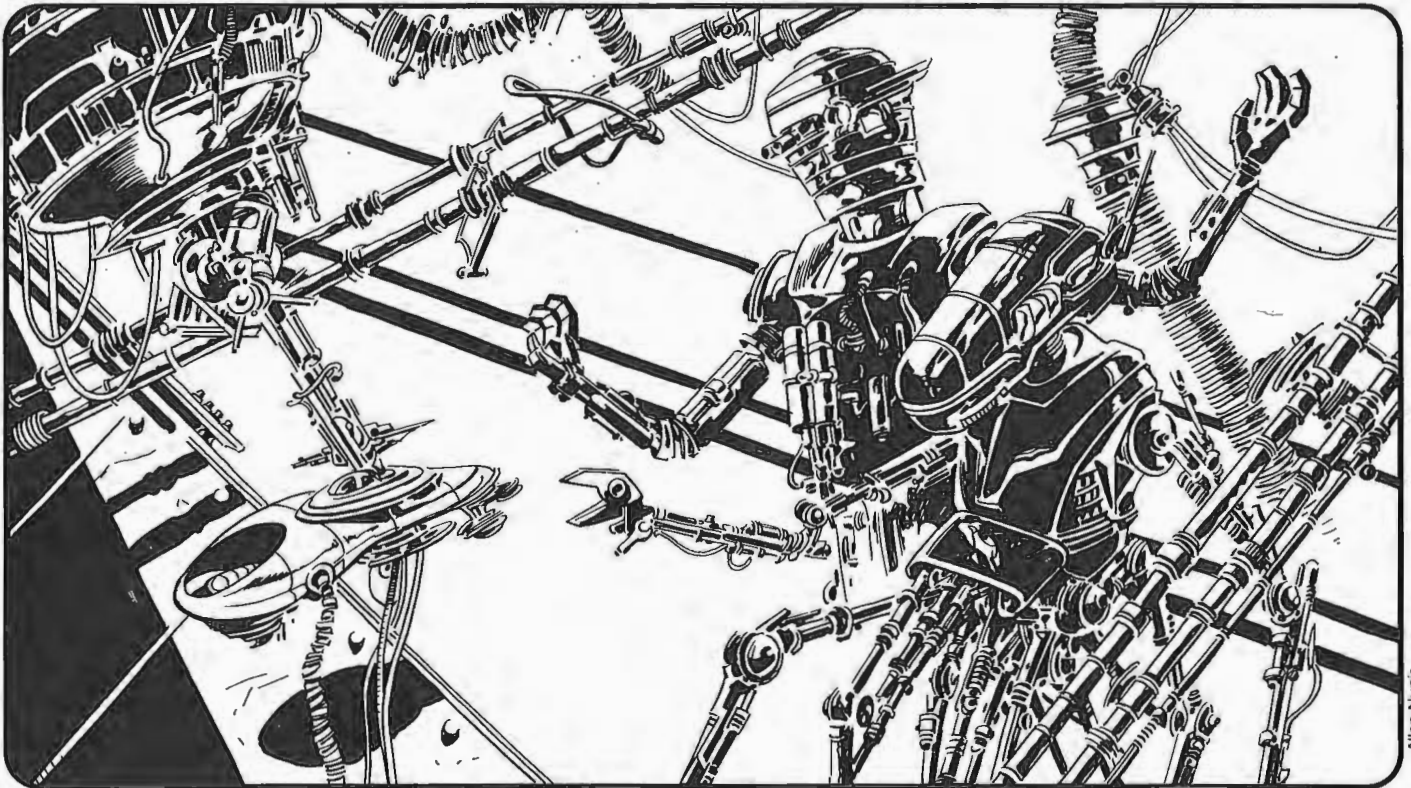
* Astromech Droids, if acting in co-pilot capacity, may attempt starship repairs while in flight.

Standard Equipment:

- Three wheeled legs (one retractable)
- Retractable heavy grasper arm (*lifting* skill at 2D)
- Retractable fine work heavy grasper arm
- Extendable .3 meter long video sensor (360° rotation)
- Small electric arc welder (1D to 5D damage (as fits the situation), .3 meter range)
- Small circular saw (4D damage, .3 meter range)
- Video display screen
- Holographic projector/recorder
- Fire extinguisher
- Small (twenty cm by eight cm) internal "cargo" area

Roleplaying Droids

People who want to play Droids may select one of the Droids from this chapter. However, the Droid player character receives none of the skills listed with the Droid since these are representative of a typical Droid of that class. The character does begin with the attributes and equipment the Droid is listed with.



Allen Nurnis

- Some additional small tools and equipment

Explorer Droids

Explorer Droids are often assigned to scout vessels for quick investigation of new planets. These Droids take a variety of shapes, and are often equipped with repulsorlift units for rough terrain, and advanced sensors for determining planetary data.

DeepSpace Explorer Droid

Model: DeepSpace 9G Explorer Droid

Height: 1.3 meters

Move: 10

DEXTERITY 1D

KNOWLEDGE 1D

MECHANICAL 1D

PERCEPTION 1D

Search 4D

STRENGTH 1D

TECHNICAL 1D

Equipped With:

- Repulsor unit with three meter flight ceiling
- Retractable heavy grasper arm (*lifting* skill at 4D)
- Holographic/audio recorder
- Long-range sensor (+2D to *search* for objects between 25 and 50 meters away)
- Movement sensor (+2D to *search* for moving objects)
- Atmosphere sensor — can determine atmosphere class (Type I, Type II, Type III, or Type IV) within one half-hour

Security Droids

Security Droids are strictly regulated in most civilized systems, although they are widely employed by crimelords, private corporations and local governments.

Rim Securities' K4 Security Droid

Model: Rim Securities' K4 Security Droid

Height: 1.6 meters

Move: 11

DEXTERITY 3D

Blaster 7D, dodge 8D, running 4D

KNOWLEDGE 1D

MECHANICAL 1D

PERCEPTION 1D

STRENGTH 1D

TECHNICAL 1D

Equipped With:

- Two auto-balance legs
- Two arms
- Body armor: +2D to all locations
- Internal blaster rifle (5D damage, ranges: 5-30/100/200)

Protocol Droids

The Cybot Galactica 3P0 series is among the most successful line of these popular protocol units. They are humanoid in shape and generally programmed for subservient, service-oriented personalities.

These Droids are utilized for etiquette and translation, and are often found in the service of diplomats and wealthy traders. These Droids are capable of reproducing any sound that their audio sensors pick up, allowing them to speak almost any language.

3P0 Protocol Droid

Model: Cybot Galactica 3P0 Human-Cyborg Relations Droid

Height: 1.7 meters

Move: 8

DEXTERITY 1D

KNOWLEDGE 3D

Cultures 6D, languages 10D*

MECHANICAL 1D**PERCEPTION 1D****STRENGTH 1D****TECHNICAL 1D**

* The Droid's vocabulator speech/sound system makes the Droid capable of reproducing virtually any sound it hears or is programmed to produce.

Equipped With:

- Humanoid body (two arms, two legs, head)
- Two visual and two audial sensors — human range
- Vocabulator speech/sound system
- Broad-band antenna receiver
- AA-1 VerboBrain
- TranLang III Communication module with over seven million languages

Designing A Droid Character

The player must choose one of the Droids listed above. The player then adds 1D to each attribute. The player also has 10D to allocate to skills.

The Droid character also gets and improves skills in much

the same way as other characters. They need to spend Character Points to improve skills they have — this is the Droid's own "refining" of existing programming. In *Return of the Jedi*, C3PO gets better at conversing with the Ewoks after he spends some time at it (and some Character Points).

Droids, however, do not use up nearly as much training time as humans when they learn *new* skills — but a Droid *cannot* learn a new skill without a "teacher." The teacher is actually a person (or even another Droid or computer) with the ability to program the Droid with the rudimentary skill principles of the particular skill. This usually involves actually purchasing an "introductory" software package that the Droid can process and learn from. The package needs to be installed so the Droid can use it.

So, in effect, the Droid is paying the Character Points to "process" the basic information about the new skill with its AI circuits, and, on the skills it already knows, it is spending the points to improve itself. This is really the only way a Droid can learn skills without getting a total memory wipe and reprogramming.

See Chapter Four, "Attributes and Skills" (under "Droid Programming") for more information on programming droids.

Equipment Cost Chart

Where: This lists where equipment can be found. These codes are general guidelines, and while generally accurate, local factors may make some devices illegal or more readily available than this chart indicates.

- 1 Readily available throughout the Known Galaxy.
- 2 Normally available only in large cities and space ports or on planet of origin.
- 3 Specialized item, normally available only on planet of origin.
- 4 Rare item, difficult to find anywhere.
- F Fee or permit often required for purchase.
- R Restricted on most planets, and normally may not be bought or sold without appropriate Imperial, New Republic or other relevant license.
- X Illegal on most planets. Possession and use often violates Imperial, New Republic or local laws except for specially authorized individuals; penalties may be severe.

The Black Market: Most items of equipment, even if they are restricted, can be found on the black market if one is willing to look hard enough and pay enough money. Sometimes objects are sold on the black market simply to avoid paying lavish tariffs and fees; other times, the black market may be the *only* way to find a given object on a particular planet.

Cost: This will be the average cost for the piece of equipment under normal circumstances. Most prices reflect the general price for an "average" piece of equipment in that category—as always, prices vary depending upon brand name, quality of good (if used) and other factors (for example, a "stripped" landspeeder is much cheaper than one equipped with lots of frills or weaponry). Due to local tariffs and taxes, plentiful or scarce availability, or any number of other factors, the price can vary considerably.

Equipment	Availability	Cost	Weapons	Availability	Cost
Breath Mask	1	50	Hold-out blaster: Q2	2, R or X	275
Comlinks (personal)	1	25	Sporting blaster: Defender	1, F	350
Comlink (military)	2, R	100	Blaster pistol: DL-18	1, F, R or X	500
Comlink (vehicle)	1	300	Heavy blaster pistol: DL-44	2, R or X	750
Datapad	1	100	Blaster carbine: QuickSnap 36T	2 (backwater planets: 1), F, R or X	900
Glowrod	1	10			
Macrobinoculars	1	100	Blaster rifle: Stormtrooper One	2, X	1,000
Medpac	1	100	Sporting Blaster Rifle: Hunter	2, R	900
Recording Rod	1	30	Light repeating blaster: T-21	2, X	2,000
Explosives	Availability	Cost	Heavy repeating blaster: E-Web	2, X	5,000
Fragmentation grenades	1, R	200	Wookiee bowcaster	3, R	900
Thermal detonators	2, X	2,000			
Mine	2, X	750	Blaster Artillery	Availability	Cost
Melee Weapons	Availability	Cost	Atgar 1.4 FD P-Tower	2, R or X	10,000 (new) 2,000 (used)
Knife	1	25	KDY v-150 ion cannon	3, X	500,000 (new) 100,000 (used)
Vibroaxe	2, R	500			
Vibroblade	2, F	250	Starships	Availability	Cost
Lightsaber	4, X	—	Starfighter	2, R or X	150,000+ credits
Armor	Availability	Cost	Corellian Corvette	2, R	3.5 million (new) 1.5 million (used)
Blast helmet	1	300	Stock YT-1300 Transport	2, F	100,000 (new) 25,000 (used)
Blast vest	1	300	Stock Ghtroc Freighter	3, F	98,500 (new) 23,000 (used)
Bounty hunter armor	2, R	2,500	Sienar Ships Lone Scout	2, F	125,000 (new) 30,000 (used)
Stormtrooper armor	3, X	2,500			
Vehicles	Availability	Cost	Droids	Availability	Cost
Airspeeder	1, F	15,000 (new) 10,000 (used)	First-degree Droid	2	5,000
Cloud car	2, F	75,000 (new) 18,000 (used)	Second-degree Droid	2	4,000
Landspeeder	1, F	10,000 (new) 2,000 (used)	Third-degree Droid	2	3,000
Sail Barges	2, F	250,000 (new) 50,000 (used)	Fourth-degree Droid	2	5,000
Skiffs	1, F	25,000 (new) 6,000 (used)	Fifth-degree Droid	2	1,000
Speeder Bikes	2, F	5,000 (new) 1,000 (used)	R2 astromech Droid	2	4,525
Swoops	2, F	7,000 (new) 1,500 (used)	DeepSpace 9G explorer Droid	2	6,700
			K4 Security Droid	2, R or X	7,500
			3P0 Human-cyborg relations Droid	2	3,000

Appendix One

Roleplaying Basics

Roleplaying games are very different from other types of games that you have played before. This chapter explains the basic ideas of these games for beginning players.

Imagination Is Key

In roleplaying games, the action takes place in the imagination of the players. There is no board to move tokens around. Instead, the gamemaster must describe each scene and setting to the players, who then must visualize the scene themselves. Then, by imagining how their character would react in these settings, they tell the gamemaster what their character is going to do.

Here's an example:

Bill is the gamemaster, Greg is playing Tirog, a bounty hunter, and Ted is playing a protocol Droid named GT-9R (in the *Star Wars* movies, C-3PO is a protocol Droid).

Bill: "You enter the 'Dancing Dewback.' It's like any other cantina you've been to around the galaxy; there are scores of customers, some Human, but most of them aliens. Off in the corner you can see a Devaronian — you know, the guy in the first movie with the short, pointy horns — downing a glowing red drink that seems to have a small electrical storm hovering over the cup. He looks like the contact you're supposed to meet. What do you want to do?"

Ted: (*Doing a typical Droid-like mechanical voice*) "Master Tirog, we are supposed to meet our contact in this ... (*tone of cultured disdain*) establishment. What a rough place. No one respectable would be found here." (*Now cutting to his normal voice, telling Bill*) "What else can I see? Do my sensors pick up anything unusual, or any signs of weapons?"

Greg: (*As Tirog*) "Look, Niner, this is my kind of place. A good bar fight waiting to happen!" (*Looking at Bill, speaking as the player*) "I'm not taking any chances. Where are all of the entrances? If Tirog has to fight his way out, where can he go? Who's heavily armed?"

Bill: (*Pulling out a sheet of scrap paper*) "Here, let me draw you a sketch of the room. There's a front door — where both of your characters are standing now — plus a bar in the center. The room's about 20 meters square, so it's a decent size. There are booths everywhere."

(*Bill sketches a rough square, drawing in the front door, the bar and its approximate size, and several booths. He draws a booth in the back and circles it.*) "This circled booth is where the Devaronian is. At first glance you see several Humans in the front, and one Wookiee — they look like smugglers or traders. You see three Duros — the guys with the big green heads and glowing red eyes in the first movie — in the back, clustered around a table. One is

clearly arguing with the other two, and there's a deck of sabacc cards and several stacks of coins on their table.

"In the back corner is a Gamorrean — looks like Jabba's pig-like guards in *Jedi* — and he's really out of control. He's standing by himself, well, stumbling is more like it. He's punching at thin air and screaming lots of curses in his language.

"If you want to notice anything else, you'll have to take a few more seconds to scan the area and make *Perception* checks; if anyone is antsy, they'll probably notice that you're checking out the place if you keep on standing at the door."

Let's Pretend!

As was said before, this game is like *let's pretend*, only with rules to help resolve conflicts. In the above example, Ted and Greg are both trying to think like their characters would, talk like they would, and have their characters do what they would in a particular kind of situation.

One other exciting thing about roleplaying games is that the decisions are up to the players. In a roleplaying game, the players can have their characters do what they want — there is no script. Instead, the player just has to have a good idea of what his character might do.

It's very important to note that players and gamemaster should never act out what their characters are doing, especially if the action might be dangerous or offensive to other players. Most of the time, the game consists of players just imagining what happens and telling the gamemaster what their characters will do. Sometimes, however, a player or gamemaster may demonstrate a particular action to give everyone a clearer idea of what the character is doing.

Example: Bill is playing the roll of Governor Dermeg, an Imperial Governor on the planet Ansillivog. He wants the players to understand that this man is dangerous, and somewhat insane. First he will describe the character to the players.

"Dermeg is a middle-aged Human male, slowly balding with stark blond hair. He's very trim, not very muscular, but in shape. He's wearing a suit that's more appropriate to diplomatic dinners to dealing with a bounty hunter and his Droid. As soon as your characters enter his office, he motions you to sit on the big couch across from his desk."

Bill will now demonstrate Dermeg's personality in action. He pushes his chair back from the table, and seems to go into thought. Then, he begins speaking in a deep rumbling voice.

"Well, Mr. ... Tirog, is it? Hm, let me call up your offenses ... working for known criminals, accepting money to commit crimes against the Empire, consorting with known Rebels, *tsk, tsk.*" Bill now stands, looming over Ted and Greg.

"So what do you have to say for yourself? Why shouldn't I have your miserable hide blasted to ions right now?"

Note that Bill used the technique of standing up to get across the idea that Dermeg is overbearing, arrogant and has a huge ego. Bill showed how Dermeg was threatening to the characters, but didn't actually do anything threatening. It's all part of the theater of roleplaying.

Winning

Roleplaying games have no "winners" and "losers." The object of roleplaying games is for each player to have a lot of fun. In fact, players are supposed to cooperate to achieve success!

If, at the end of a night of gaming, each player says, "That was a lot of fun!", then the game is a success. It's that simple!

What's important is telling a story that's interesting, exciting and fun to play in. Often, especially in heroic fiction (and *Star Wars* is clearly heroic), the characters are heroes and are supposed to win. They are expected to defeat the villains, and survive to fight another day. *Star Wars: The Roleplaying Game* often has the characters triumphing over evil, but simply defeating the villains doesn't mean that everyone had fun; sometimes everyone has fun even if their characters are soundly defeated by the opposition.

Several key things make a roleplaying game fun and exciting. They are mentioned in brief in the following section, "The Story." For complete details, turn to Chapter Two, "Gamemastering."

The Story

Star Wars is a storytelling game. Unlike many board games, where the rules are most important, storytelling games are about telling an interesting story; the rules are there to *help* tell that story.

In each adventure, the gamemaster must devise an interesting and exciting plot to motivate his players and their characters. When creating an adventure, the gamemaster must not only come up with a story, but he must decide upon what events will happen during each portion of the story. He must provide the characters with challenges and dangers to overcome. He must also give the characters several different choices — players should never be forced into taking one specific course of action; they should always be able to make a choice about what their characters will do. The gamemaster must provide rewards to the characters. He must describe the locations the characters visit, and keep the story moving along at a fast pace.

In the course of the game, the gamemaster has to play all of the other characters that the player will meet, from New Republic generals, to slimy bounty hunters, to Imperial agents, to any number of other personalities. The gamemaster decides how these characters will act, and how these characters will help advance the story.

One of the biggest portions of the storyteller role is to act as the characters' senses. Since the players don't have a movie to watch, or a board to follow, they need the gamemaster to describe the setting to them. The gamemaster is effectively the characters' eyes and ears (as well as the other sense). He has to tell the players what their characters' taste, touch, hear, see and smell. The players can only respond to what they are told, so the gamemaster has a big responsibility to describe things well.

Different Characters, Different Decisions

Different characters react in very different ways to the same situation.

For example, Greg is playing a rough-and-tumble bounty hunter named Tirog (see the bounty hunter template on page 168). Tirog is used to fighting for a living, and has a tendency to shoot first and ask questions later, provided there are any survivors.

On the other hand, Ted is playing a protocol Droid called GT-9R (in the *Star Wars* movies, C-3P0 is a protocol Droid). GT-9R is polite, somewhat snobby, and trained to negotiate differences. The Droid doesn't enjoy fighting, especially since his programming doesn't allow him to use weapons.

Bill is the gamemaster.

Bill: "Tirog and GT-9R are walking down a service corridor on Gettiarn Space Station. The corridor is poorly lit, and runs about 100 meters straight ahead. There are several intersections with other corridors about every 20 meters.

"Suddenly, three black-uniformed space station guards round the corner. They level nasty-looking blaster rifles at the two of you and command, 'Drop your weapons and surrender!'"

Greg: "Tirog mutters, 'I'll drop you, not my weapons.' He pulls out his blaster rifle and shoots at one of the guards."

Ted: "I'm unarmed. In my best butler-like tones I'll suggest, 'Tirog, are you sure negotiation wouldn't be a better idea?', while trying to dive to the ground and not get hit by blaster fire."

While Greg and Ted had their characters react in completely different ways, both of the characters reacted appropriately for the kind of person they are. The essence of roleplaying is playing "in character."

The Opposition

It is important to point out that in roleplaying games it is NOT the gamemaster versus the players. While the gamemaster is playing the villains, the gamemaster is merely acting that role some of the time; he must be fair to the players *all* of the time.

Just as the players will know things that their characters do not, the gamemaster must remember that gamemaster characters don't know everything that the gamemaster does. When the gamemaster is playing gamemaster characters, he must pretend to think like those characters, and the characters can't act on what they don't know.

The idea of a roleplaying game is not to defeat the players' characters (although the characters do *lose* to the villains sometimes), but the central idea is for everyone to have fun and enjoy an exciting adventure! The gamemaster and the players work *together* to tell a fun story!

For example: Bill's story involves Ploovo Two-for-One, a notorious space gangster, trying to hunt down Tirog and GT-9R. Two of Ploovo's agents were captured by Tirog and '9R, and they found out that Ploovo planned an ambush for them. As gamemaster, Bill knows that Greg and Ted won't have their characters walk blindly into the ambush. However, Ploovo

doesn't know this, so Ploovo won't change his plans unless he finds out what is going on.

The Rules

In many different games, certain playing pieces will have different abilities; in roleplaying games, each person is playing a different character, and some things that help make characters different are their attributes and skills.

Using the rules and each character's different attributes and skills, the players can try to do heroic things and the gamemaster can determine whether these efforts result in spectacular success, dismal failure, or something in-between. Note that all characters, including gamemaster characters, have attributes, skills, and special abilities.

In the previous example, Bill tells Ted and Greg to make *Perception* checks for their characters. This is because their characters are trying to notice anything unusual that they didn't see on a first glance. *Perception* is an attribute with a certain number of dice. When Greg and Ted make those checks, they will roll those dice for their character, while Bill will have a preset difficulty number for them to roll against. If they tie or beat that number, Bill will tell Ted and Greg what their characters notice, if anything, beyond what they were told at first glance.

The rules are there to help the gamemaster and the players tell exciting stories. They help resolve potential problems. If Greg says, "My character, Tirog, is shooting at the stormtrooper," that means that Tirog is *trying* to hit the stormtrooper. Tirog always has a chance of failure or success, and by rolling the dice and checking the rules, Bill, the gamemaster can tell whether or not Tirog hits.

The rules cover areas like combat, using Force abilities, bargaining for good prices on goods, fixing ships, Droids, and other equipment, and even "interaction skills," like *intimidation*, where one character tries to scare another character and make them do what he wants.

Characters

Part of the fun of playing a character is pretending to be someone you're not. You can have your character do things that you would never do. Your character may be a great con man even if you can't pull off a practical joke. Each person plays a different character, with a different personal history, a different background, and most important in game terms, a different way of reacting to things.

Each character comes with a character sheet to explain what kind of a person that particular character is, as well as list all relevant game statistics.

2.1

Appendix Two Second Edition Conversion

Vehicles

All vehicle stats except for the Speed Code remain the same. To find a vehicle's Move based on its speed code, use the following chart:

Modify the vehicle's Speed Code based on what type of vehicle it is:

Landspeeders	-1D
Cloud Cars	+7D
Sail Barges	-1D
Skiffs	0D
Speeder Bikes	0D
Swoops	0D
Walkers	-3D+2
Tracked	-2D
Wheeled	-1D+2
Glider	-2
Hover	-2D

Find the vehicle's modified speed code on the "Speed Code to Move Conversion Chart" below.

Starships

All starships and capital ships use this movement chart.

Old Speed Code	New Move	Old Speed Code	New Move
0D	1	3D+1	6
1	1	3D+2	7
2	1	4D	8
1D	2	4D+1	8
1D+1	2	4D+2	9
1D+2	3	5D	10
2D	4	5D+1	10
2D+1	4	5D+2	11
2D+2	5	6D	12
3D	6		

To find a ship's move in an atmosphere, see the individual ship descriptions.

Speed Code to Move Conversion Chart

Modified Speed Code	Kilometers per Hour	Move
-4D	10	3
-3D+2	15	5
-3D+1	20	7
-3D	25	8
-2D+2	30	10
-2D+1	40	14
-2D	50	18
-1D+2	60	21
-1D+1	70	25
-1D	75	26
-2	80	28
-1	90	30
0D	100	35
+1	130	45
+2	160	55
1D	200	70
1D+1	230	80
1D+2	260	90
2D	300	105
2D+1	330	115
2D+2	360	125
3D	400	140
3D+1	430	150
3D+2	460	160
4D	500	175
4D+1	530	185
4D+2	560	195
5D	600	210
5D+1	650	225
5D+2	750	260
6D	800	280
6D+1	850	295
6D+2	950	330
7D	1000	350
7D+1	1050	365
7D+2	1150	400
8D	1200	415
8D+1	1250	435
8D+2	1300	450
9D	1350	470
9D+1	1400	485
9D+2	1450	505
10D	1500	520

Starfighter-Scale Weapons

A weapon's range depends upon whether it is being used in an atmosphere or in space; these numbers are rough ranges and will be modified for specific weapon types.

In Space	Short	Medium	Long
Blaster	1-5	10	17
Missiles	1-2	8	15
Laser Cannon	1-3	12	25
Ion Cannon	1-3	7	36
Proton Torpedos	1	3	7
In Atmosphere	Short	Medium	Long
Blaster	100-500	1KM	1.7KM
Missiles	100-200	800	1.5KM
Laser Cannon	100-300	1.2KM	2.5KM
Ion Cannon	100-300	700	3.6KM
Proton Torpedos	50-100	300	700

Capital-Scale Weapons

A weapon's range depends upon whether it is being used in an atmosphere or in space; these numbers are rough ranges and will be modified for specific weapon types.

"In Atmosphere" is for when the ship actually enters an atmosphere. "Near Atmosphere" is for when a ship conducts bombardment from orbit; normally between 100 and 300 kilometers above a planet.

In Space	Short	Medium	Long
Missiles	2-12	30	60
Turbolaser	3-15	35	75
Ion Cannons	1-10	25	50
Tractor Beams	1-5	15	30
In Atmosphere	Short	Medium	Long
Missiles	200-1.2KM	3KM	6KM
Turbolaser	300-1.5KM	3.5KM	7.5KM
Ion Cannons	100-1KM	2.5KM	5KM
Tractor Beams	100-500	1.5KM	3KM
Near Atmosphere	Short	Medium	Long
Missiles	4-24KM	60KM	120KM
Turbolaser	6-30KM	70KM	150KM
Ion Cannons	2-20KM	50KM	50KM
Tractor Beams	2-10KM	30KM	60KM

DIFFICULTY NUMBERS

Task Difficulty	Difficulty Range	Random Difficulty
Very Easy	1-5	1D
Easy	6-10	2D
Moderate	11-15	3D-4D
Difficult	16-20	5D-6D
Very Difficult	21-30	7D-8D
Heroic	31+	9D+

DIFFICULTY MODIFIER GUIDELINES

+1-5	Character has only a slight advantage.
+6-10	Character has a good advantage in this situation.
+11-15	Character has a decisive advantage, and should win.
+16+	Character knows much more about the situation than the competition.



• Second Edition •

Charts and Tables

HIT LOCATION TABLE (OPTIONAL)

Roll	Hit Location
1	Head
2-3	Torso
4	Arms (roll again: 1-3 left arm; 4-6 right arm)
5	Left leg
6	Right leg

DAMAGE CHARTS

Damage Roll ≥ ...

... Strength Roll	Effect on Character	Effect on Armor*	... Body Str. Roll	Effect on Vehicle	... Hull Code Roll	Effect on Starship	Ion Cannon Effect
0-3	Stunned	—		Shields blown/controls ionized		Shields blown/controls ionized	controls ionized
4-8	Wounded	Lightly damaged		Lightly damaged		Lightly damaged	2 controls ionized
9-12	Incapacitated	Heavily damaged		Heavily damaged		Heavily damaged	3 controls ionized
13-15	Mortally Wounded	Severely damaged		Severely damaged		Severely damaged	4 controls ionized
16+	Killed	Destroyed		Destroyed		Destroyed	controls dead

* *Lightly damaged* armor loses one pip off its effectiveness.
Heavily damaged armor loses -1D off its effectiveness.

Severely damaged armor is useless, but may be repaired.
Destroyed armor is useless and may not be repaired.

COMMAND DIFFICULTY AND COMBINED ACTION BONUS TABLES

Number of People Being Coordinated	Average Skill Levels								Combined Action Bonus
	1D	2D	3D	4D	5D	6D	7D	8D+	
2	M	M	E	E	E	VE	VE	VE	+1D
4	D	M	M	M	E	E	VE	VE	+2D
6	D	D	M	M	M	M	E	E	+3D
10	D	D	D	M	M	M	E	E	+4D
15	VD	D	D	D	M	M	M	E	+5D
25	VD	VD	D	D	D	M	M	M	+6D
40	VD	VD	VD	D	D	D	M	M	+7D
60	H	VD	VD	VD	D	D	D	M	+8D
100	H	H	VD	VD	VD	D	D	D	+9D
150	H	H	H	VD	VD	VD	D	D	+10D
250	H	H	H	H	VD	VD	VD	D	+11D
400	H	H	H	H	H	VD	VD	VD	+12D
600	H	H	H	H	H	H	VD	VD	+13D
1000	H	H	H	H	H	H	H	VD	+14D
1500	H	H	H	H	H	H	H	H	+ 15D

Difficulty Levels: VE (Very Easy), E (Easy), M (Moderate), D (Difficult), VD (Very Difficult), H (Heroic)

WEAPONS CHART

Weapon	Damage Code	Range in Meters		
		Short	Med.	Long
Hold-out blaster	3D	3-4	8	12
Sporting blaster	3D+1	3-10	30	60
Blaster pistol	4D	3-10	30	120
Heavy blaster pistol	5D	3-7	25	50
Blaster carbine	5D	3-25	50	250
Blaster rifle	5D	3-30	100	300
Sporting blaster rifle	4D+1	3-40	120	350
Light repeat'g blaster	6D	3-50	120	300
E-web repeat'g blaster	8D	3-75	200	500
Archaic Weapons				
Wookiee bowcaster	4D	3-10	30	50
Throwing knife	STR+1D	2-3	5	10
Explosives				
Grenade (to throw) damage (by range)*	5D	3-7 4D	20 3D	40 2D
Thermal detonator damage (by range)*	10D	3-4 8D	7 5D	12 2D
Mine damage (by range)*	5D	— 4D	— 3D	— 2D
Melee Weapons				
Weapon	Damage	Difficulty		
Gaderffii	str+1D	5		
Vibroaxe	str+3D+1	15		
Vibroblade	str+3D	15		
Lightsaber	5D	20		

*See page 66 regarding blast radius.

COVER MODIFIERS

Cover	Modifier to DN
Light smoke	+1D
Thick smoke	+2D
Very thick smoke	+4D
Poor light	+1D
Moonlit night	+2D
Complete darkness	+4D

Character is:

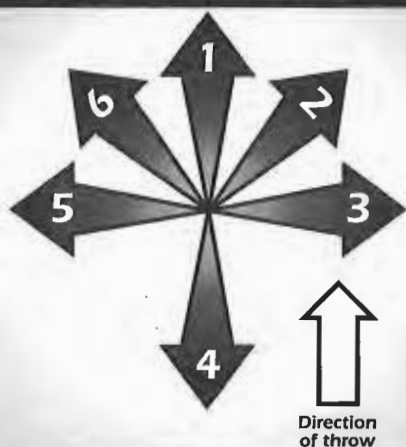
1/4 covered	+1D
1/2 covered	+2D
3/4 covered	+3D
Fully covered	Cannot hit character directly; must eliminate protection first.

Protection:

Flimsy wooden door	1D
Standard wooden door	2D
Standard metal door	3D
Reinforced door	4D
Blast door	6D

Additional Strength dice, Character-scale
Object is:

Not damaged	Character is completely protected
Wounded	-4D
Incapacitated	-2D
Mortally Wounded	-1D
Destroyed	Full damage

Reduce weapon damage by:
GRENADE SCATTER DIAGRAM


Permission is granted to photocopy these pages for personal use only.

®, TM & © 1992 Lucasfilm, Ltd. (LFL). All Rights Reserved. Trademarks of LFL used by West End Games under authorization.

Scale Chart: TO HIT

	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6	6	6	6	6	6
Speeder	4	6	6	6	6	6
Walker	3	5	6	6	6	6
Starfighter	2	4	5	6	6	6
Capital	—	2	2	3	6	6
Death Star	—	—	—	—	3	6

Scale Chart: TO DODGE

	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6	5	5	3	—	—
Speeder	6	6	5	4	2	—
Walker	—	2	6	2	—	—
Starfighter	6	6	6	6	6	6
Capital	—	—	—	2	6	4
Death Star	—	—	—	—	3	6

Scale Chart: TO DAMAGE

	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6/6	3/6	2/6	2/6	—/6	—/6
Speeder	6/3	6/6	3/6	3/6	1/6	—/6
Walker	6/2	6/3	6/6	3/6	1/6	—/6
Starfighter	6/2	6/3	6/3	6/6	3/6	—/6
Capital	6/—	6/1	6/1	6/3	6/6	1/6
Death Star	6/—	6/—	6/—	6/—	6/1	6/6

Alien Force Student

Character Name: _____



Player: _____
 Species: Revvien
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You were among the brightest students of your generation — you learned the amazing powers of Tyia faster than anyone your teachers had ever instructed. They sense great power in you.

When the traders came to your planet, your teachers told you to seek out the masters of the Tyia — their name is Jedi, and they call it the Force.

Personality: You are impressionable and easily excited. You find technology ... interesting. You are a mystic — you seek peace and harmony for yourself, your people and the galaxy.

Objectives: To learn many abilities, using them for peace.

A Quote: "Think of peace and honor — and act upon that only!"

Connection With Other Characters: _____

DEXTERITY	2D+1	PERCEPTION	2D+1
Blaster	_____	Bargain	_____
Dodge	_____	Hide	_____
Melee Combat	_____	Investigation	_____
Running	_____	Persuasion	_____
Thrown Weapons	_____	Sneak	_____

KNOWLEDGE	3D+1	STRENGTH	3D
Aliens Species	_____	Brawling	_____
Intimidation	_____	Stamina	_____
Language	_____		_____
Survival	_____		_____

MECHANICAL	2D	TECHNICAL	2D
Beast Riding	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Space Transports	_____	First Aid	_____
Swoop Operation	_____		_____

Special Abilities: You know the Force way known as Tyia. You begin with *control 1D*, *sense 1D* and *alter 1D*. _____

Move: 10
Force Points: _____
Force Sensitive: ☒ Yes ☐ No
Dark Side Points: _____
Character Points: _____
☐ Wounded
☐ Incapacitated
☐ Mortally Wounded

Equipment: Amulet (representative of the Tyia philosophy), 250 credits standard

Bounty Hunter

Character Name: _____



Player: _____
 Species: Iotran
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You learned early that you had a knack for brawling. And you always got the last laugh. You didn't make many friends, but you were respected — or feared — so it didn't matter much to you. You earn a living working for whoever pays. And you're one of the best. Track 'em, corner 'em, capture 'em — pretty simple actually. Dangerous for amateurs; easy for you.

Personality: Cold. Cunning. Ruthless. Not too many people like you, but you don't care as long as they pay in cold, hard credits. You're true to your word, which isn't easily given.

Objectives: To get rich before dying on a contract.

A Quote: "He'd better not die. He's worth a lot to me alive."

Connection With Other Characters: _____

DEXTERITY	4D	PERCEPTION	3D
Blaster	_____	Command	_____
Dodge	_____	Investigation	_____
Grenade	_____	Search	_____
Melee Combat	_____	Sneak	_____
Melee Parry	_____		_____

KNOWLEDGE	2D+2	STRENGTH	3D+2
Alien species	_____	Brawling	_____
Languages	_____	Climbing/jumping	_____
Streetwise	_____	Lifting	_____
Survival	_____	Stamina	_____

MECHANICAL	2D+2	TECHNICAL	2D
Astrogation	_____	Armor repair	_____
Beast riding	_____	Blaster repair	_____
Space transports	_____	Starship repair	_____
Starship gunnery	_____	Starship wpn repair	_____
Starship shields	_____		_____

Special Abilities: None

Move: 10
Force Points: _____
Force Sensitive: ☐ Yes ☒ No
Dark Side Points: _____
Character Points: _____
☐ Wounded
☐ Incapacitated
☐ Mortally Wounded

Equipment: Jet pack (burst lasts one move and flies 100 meters horizontally or 30 meters vertically; has 10 bursts), protective vest (+2 to torso front and back to *Strength* to resist damage), two medpacs, 1000 credits, heavy blaster pistol (damage value 5D), light repeating blaster, hold-out blaster, knife

Brash Pilot

Character Name: _____



Player: _____
 Species: Human
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: Ever since you first strapped yourself into an airspeeder you knew that you were supposed to be flying in space combat. You followed your dreams, and now you fight for the forces of the New Republic, piloting the best starfighters in the galaxy!

Personality: Enthusiastic, energetic and idealistic. You're sure that the New Republic will bring peace to

the Known Galaxy. You volunteer for the craziest, most dangerous missions. You are a talented kid with a lot of growing up to do.

Objectives: To fly among the stars and into history!

A Quote: "Six TIE fighters? No problem — be back in a minute."

Connection With Other Characters: _____

DEXTERITY	3D	PERCEPTION	3D
Blaster	_____	Command	_____
Brawling Parry	_____	Con	_____
Dodge	_____	Gambling	_____
Melee Combat	_____	Persuasion	_____
Vehicle Blasters	_____	Search	_____

KNOWLEDGE	2D	STRENGTH	3D
Intimidation	_____	Brawling	_____
Planetary Systems	_____	Stamina	_____
Value	_____	Swimming	_____
Willpower	_____		_____

MECHANICAL	4D	TECHNICAL	3D
Astrogation	_____	Blaster Repair	_____
Communications	_____	Droid Repair	_____
Sensors	_____	Repulsorlift Repair	_____
Space Transports	_____	Starfighter Repair	_____
Starfighter Piloting	_____		_____
Starship Gunnery	_____		_____

Special Abilities: None

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: New Republic or Rebel Alliance uniform, medpac, vacuum suit, 1000 credits standard; X-wing (see page 116), blaster pistol (damage 4D)

Curious Explorer

Character Name: _____



Player: _____
 Species: Near-Human
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You come from a primitive planet, where only a few leave to explore the stars. Most people have to sign up for indentured service on a freighter. That's how you got away too. Now that you've seen the wonders of gas giants and Imperial Star Destroyers, you'll never go back to your home planet.

Personality: You are remarkably curious about all

of the wonders the galaxy has to offer. If people are looking for someone to go to unknown systems, or to establish a new trade route, you're among the first to volunteer.

Objectives: To experience everything and see it all!

A Quote: "What's it like on Kessel? Is it really *that* bad?"

Connection With Other Characters: _____

DEXTERITY	2D+1	PERCEPTION	4D
Blaster	_____	Bargain	_____
Dodge	_____	Hide	_____
Firearms	_____	Investigation	_____
Pick Pocket	_____	Search	_____
Thrown Weapons	_____		_____

KNOWLEDGE	3D+2	STRENGTH	2D
Aliens Species	_____	Lifting	_____
Bureaucracy	_____	Swimming	_____
Languages	_____		_____
Planetary Systems	_____		_____
Survival	_____		_____

MECHANICAL	3D	TECHNICAL	3D
Archaic Strshp Pltng	_____	Demolition	_____
Beast Riding	_____	First Aid	_____
Sensors	_____	Ground Vehicle Repair	_____
	_____	Security	_____
	_____		_____

Special Abilities: None

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

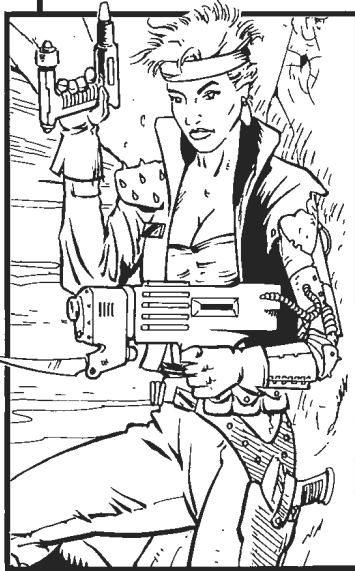
☐ Incapacitated

☐ Mortally Wounded

Equipment: Blaster pistol (4D), black powder pistol (3D), sword (STR+1D+2)

Cyborged Pirate

Character Name: _____



Player: _____
 Species: Human
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: Before you knew it, your captain was ordering you and your friends to attack and plunder other ships, and you went along with it. You've since gotten away from that bloodthirsty bunch, but you are still a pirate, robbing ships for valuables. But at least you're not a murderer.

Personality: You enjoy the notoriety that the label "pirate" conjures up. You are

one of the harder folks in the galaxy — you can't take danger seriously and you *love* a good party.

Objectives: To get rich. (There's something more in life?)

A Quote: "Space 'em boys! Hah — no, really, if you just give me all of your money, I'll let you live! Really! (hearty laugh)"

Connection With Other Characters: _____

DEXTERITY	3D+2	PERCEPTION	3D
Blaster	_____	Bargain	_____
Blaster Artillery	_____	Command	_____
Brawling Parry	_____	Con	_____
Dodge	_____	Forgery	_____
Grenade	_____	Gambling	_____
Melee Combat	_____		_____

KNOWLEDGE	2D	STRENGTH	2D+2
Business	_____	Brawling	_____
Intimidation	_____	Stamina	_____
Languages	_____		_____
Streetwise	_____		_____
Value	_____		_____

MECHANICAL	3D+2	TECHNICAL	3D
Astrogation	_____	Armor Repair	_____
Capital Ship Gunnery	_____	Blaster Repair	_____
Repulsorlift Ops	_____	Demolition	_____
Space Transports	_____	Droid Repair	_____
Starship Gunnery	_____	Security	_____
Starship Shields	_____		_____

Special Abilities: None

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Flashy clothes, cybernetic arm (+1D to left arm to *Strength* to resist damage in combat), lots of gaudy rings and trinkets, comlink, vacuum suit, 2000 credits standard, blaster pistol (damage 4D)

Cynical Scout

Character Name: _____



Player: _____
 Species: Ithorian
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: Now that the New Republic has control, they've opened up the galaxy to exploration. You are free to do what you knew you were meant for — exploration and first contact with planets and unknown cultures. You'll be happy just as long as the bureaucrats leave you alone.

Personality: You enjoy the solitude of space, the comfort of a new planet, and especially

those who share your appreciation for the unknown.

Objectives: To travel as much as possible with as little government interference as possible.

A Quote: "Keep your head low, kid. Where'd you learn about kethriak marauders, the zoo?"

Connection With Other Characters: _____

DEXTERITY	2D+2	PERCEPTION	3D
Blaster	_____	Con	_____
Brawling Parry	_____	Forgery	_____
Dodge	_____	Persuasion	_____
Melee Combat	_____	Sneak	_____
Melee Parry	_____		_____
Running	_____		_____

KNOWLEDGE	5D	STRENGTH	3D
Alien Species	_____	Stamina	_____
Languages	_____		_____
Law Enforcement	_____		_____
Planetary Systems	_____		_____
Survival	_____		_____

MECHANICAL	2D	TECHNICAL	2D+1
Astrogation	_____	Computer Prog/Rpr	_____
Communication	_____	Security	_____
Sensors	_____	Starship Repair	_____
Space Transports	_____	Starship Wpn Repair	_____
Starship Gunnery	_____		_____
Starship Shields	_____		_____

Special Abilities: See "Ithorian" in Section 7.1, "Aliens."

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Any reasonable survival gear, scout ship (see page 123), blaster pistol (damage 4D), blaster rifle (damage 5D), vibroblade (STR+1D+2)

Ewok Warrior

Character Name: _____



Player: _____
 Species: Ewok
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You stowed away inside a shiny spaceship and soon made friends with those on board. They think you're cute and funny, so they put up with you doing things like stealing small stuff and pretending you didn't know better. These people may be big but they sure are gullible!

Personality: You like Humans, partly because they are easy to trick, and trust you. You're

very curious. You *don't* like new things that hurt you — like Humans in hard, white suits. You tend to complicate things.

Objectives: To eat good food and play with fun toys! To see new things!

A Quote: "Weegual Thwept! (laugh)"

Connection With Other Characters: _____

DEXTERITY	3D+2	PERCEPTION	4D+1
Bows	_____	Bargain	_____
Brawling Parry	_____	Con	_____
Dodge	_____	Hide	_____
Melee Combat	_____	Search	_____
Melee Parry	_____	Sneak	_____
Thrown Weapons	_____		_____

KNOWLEDGE	2D	STRENGTH	1D+2
Languages	_____	Climbing/Jumping	_____
Survival	_____	Stamina	_____
Willpower	_____	Swimming	_____

MECHANICAL	3D+2	TECHNICAL	2D+2
Beast Riding	_____	Demolition	_____
Glider	_____	First Aid	_____
	_____	Primitive Construction	_____

Special Abilities: *Skill bonus, skill limits* (see page 134). *Smell:* add +1D to *search* when tracking by scent. _____

Story Factors: See "Ewoks" Section 7.1, "Aliens"

Equipment: Leather backpack, several useless but very shiny objects, spear (STR+1D)

Move: 8

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Failed Jedi

Character Name: _____



Player: _____
 Species: Human
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You always had trouble with the Force. It always seemed to work best when you were angry and upset, but after that, you would feel a presence — a palpable evil. It was like your own will turned dark, tempting you. Over time, you used your powers less and drank more.

Personality: You are bitter — bitter after all those years of fighting and anger. Bitter that

drink was the only way you could escape yourself.

Objectives: To prove, to yourself more than anyone, that you aren't a failure. To prove that you can be a hero too.

A Quote: "It's not that easy. Don't cross me, boy. You're fooling with things beyond your understanding ... where's my bottle?"

Connection With Other Characters: _____

DEXTERITY	2D+2	PERCEPTION	3D+1
Blaster	_____	Bargain	_____
Dodge	_____	Command	_____
Lightsaber	_____	Investigation	_____
Running	_____	Persuasion	_____
	_____	Search	_____
	_____	Sneak	_____

KNOWLEDGE	3D+1	STRENGTH	2D+2
Alien Species	_____	Brawling	_____
Intimidation	_____	Climbing/Jumping	_____
Languages	_____	Stamina	_____
Planetary Systems	_____	Swimming	_____
Survival	_____		_____
Willpower	_____		_____

MECHANICAL	2D	TECHNICAL	2D
Astrogation	_____	Computer Prog/Rpr	_____
Beast Riding	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Space Transports	_____	First Aid	_____
Starship Shields	_____		_____

Special Abilities: *Force skills: Control 1D, sense 1D.* You start with six Force powers, which must be either *sense, control* or *sense and control* powers. _____

Equipment: Robes, bottle of liquor, 250 credits, lightsaber (damage 5D)

Move: 10

Force Points: 2

Force Sensitive: ☒ Yes ☐ No

Dark Side Points: 1

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Gambler

Character Name: _____



Player: _____
Species: Human
Sex: _____ Age: _____
Height: _____ Weight: _____
Physical Description: _____

Background: You have learned just about every game of chance there is, and know all the scams, at least the good ones. You've won and lost fortunes and been chased by bounty hunters and seductive women. There are rewards for those who make it and you intend to be there when the big prize is handed out!

Personality: Colorful, charming and very insincere.

You do extremely well with the opposite sex, and everybody either loves you or hates you ... and no one trusts you.

Objectives: To have a *really* good time wherever you are going.

A Quote: "It's a sure thing. Can't lose. Trust me. Why are you all looking at me like that?"

Connection With Other Characters: _____

DEXTERITY	3D+2	PERCEPTION	4D
Blaster	_____	Bargain	_____
Brawling Parry	_____	Con	_____
Dodge	_____	Forgery	_____
Melee Combat	_____	Gambling	_____
Melee Parry	_____	Persuasion	_____

KNOWLEDGE	3D	STRENGTH	2D+2
Alien Species	_____	Brawling	_____
Bureaucracy	_____	Lifting	_____
Business	_____	Stamina	_____
Languages	_____		_____
Streetwise	_____		_____
Value	_____		_____

MECHANICAL	2D+1	TECHNICAL	2D+1
Astrogation	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Space Transports	_____	First Aid	_____
Starship Gunnery	_____	Repulsorlift Repair	_____

Special Abilities: _____

Move: 10

Force Points: _____

Force Sensitive: ☐ Yes ☐ No

Dark Side Points: _____

Character Points: _____

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Deck of sabacc cards, datapad with rules for every game of chance known, a week's worth of expensive clothes, 1000 credits, Hold-out blaster (damage 3D+2)

Kid

Character Name: _____



Player: _____
Species: Human
Sex: _____ Age: 12
Height: _____ Weight: _____
Physical Description: _____

Background: Somehow you ended up in space, tromping around with the Rebellion or some smuggler with a heart of gold. It's a fun life, and you couldn't ask for more — fighting stormtroopers, saving people from the Empire, putting bounty hunters in their place. Sheesh! Some people have no sense of humor.

Personality: Something has to be really cool to hold your

thoughts. You are cheerful and love attention, always ready with a smart-aleck comment. You have chosen one character to be your "big brother/sister" figure and constantly tag along.

Objectives: To find cool things to do. To stop the Empire.

A Quote: "A fight! Let's go get 'em!"

Connection With Other Characters: _____

DEXTERITY	3D+2	PERCEPTION	3D+2
Blaster	_____	Bargain	_____
Dodge	_____	Con	_____
Melee Combat	_____	Hide	_____
Melee Parry	_____	Search	_____
Missile Weapons	_____	Sneak	_____
Pick Pocket	_____		_____

KNOWLEDGE	2D+2	STRENGTH	2D+1
Languages	_____	Climbing/Jumping	_____
Streetwise	_____	Stamina	_____
Survival	_____	Swimming	_____

MECHANICAL	3D	TECHNICAL	2D+2
Beast Riding	_____	Computer Prog/Rpr	_____
Ground Vehicle Ops	_____	Droid Programming	_____
Repulsorlift Operation	_____	Droid Repair	_____
	_____	First Aid	_____
	_____	Repulsorlift Repair	_____

Special Abilities: _____

Move: 8

Force Points: _____

Force Sensitive: ☐ Yes ☐ No

Dark Side Points: _____

Character Points: _____

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Two bottles of fizzyglug, one bag of candy, a small stone, some string, a small pet (dead or alive, your choice), 25 credits, a smile that people can't refuse.

New Republic Bureaucrat

Character Name: _____

**Player:** _____

Species: Human

Sex: _____ **Age:** _____

Height: _____ **Weight:** _____

Physical Description: _____

Background: You work for the New Republic. The perks aren't good, but at least these people are trying to make the galaxy a better place, and you can respect that. Your job gives you a lot of authority, and sometimes you have to go on investigations, taking you into the middle of the action.

Personality: Forceful but quiet, you are confident in your own area of expertise.

But when the blaster bolts start flying you are very happy to let someone else be in the spotlight.

Objectives: To make the galaxy a better place.

A Quote: "Wait a minute. Let me talk to him — I know how these guys think."

Connection With Other Characters: _____

DEXTERITY	2D	PERCEPTION	3D+2
Blaster	_____	Bargain	_____
Brawling Parry	_____	Command	_____
Dodge	_____	Con	_____
Melee Combat	_____	Investigation	_____
Running	_____	Persuasion	_____
Vehicle Blasters	_____	Search	_____

KNOWLEDGE	4D	STRENGTH	2D+1
Bureaucracy	_____	Brawling	_____
Business	_____	Climbing/Jumping	_____
Intimidation	_____	Stamina	_____
Law Enforcement	_____	Swimming	_____
Planetary Systems	_____	_____	_____
Value	_____	_____	_____

MECHANICAL	3D	TECHNICAL	3D
Astrogation	_____	Computer Prog/Rpr	_____
Communications	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Space Transports	_____	First Aid	_____
Starship Gunnery	_____	_____	_____
Starship Shields	_____	_____	_____

Special Abilities: _____ **Move:** 10

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

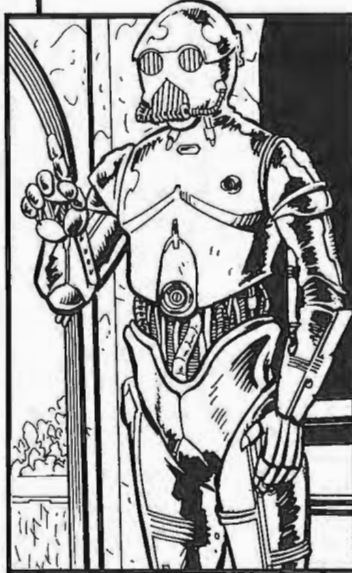
Character Points:

☐ Wounded☐ Incapacitated☐ Mortally Wounded

Equipment: Average clothes, comlink, 4000 credits, landspeeder (move 120, body strength 3D, maneuverability 2D), sporting blaster (damage 3D+2)

Protocol Droid

Character Name: _____

**Player:** _____

Model: 3P0 Human-Cyborg Relations Droid

Height: 1.7m **Weight:**_____

Physical Description:_____

Background: You still can't understand Humans. They are very illogical, and seem to *want* to be exposed to danger. Nonetheless, you continue on, despite the thanklessness. Your most recent owner is flamboyant and temperamental, but treats you like a real person.

Personality: You are very proper, concerned with doing things the "right" way. You have a persecution complex

and think that people are making fun of you. You get Humans upset with you, even just doing what you were programmed for.

Objectives: To serve your master faithfully and loyally.

A Quote: "Mistress, they believe that you are some sort of ... deity. Oh my!"

Connection With Other Characters: _____

DEXTERITY	1D	PERCEPTION	1D
Brawling Parry	_____	Bargain	_____
Dodge	_____	Investigation	_____
Melee Parry	_____	Persuasion	_____
Running	_____	Search	_____

KNOWLEDGE	3D	STRENGTH	ID
Alien Species	_____	Stamina	_____
Bureaucracy	_____	_____	_____
Cultures	_____	_____	_____
Languages	_____	_____	_____
Planetary Systems	_____	_____	_____

MECHANICAL	1D	TECHNICAL	1D
Astrogation	_____	Computer Prog/Rpr	_____
Communications	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Sensors	_____	First Aid	_____
Starship Shields	_____		_____

Special Abilities: *Skills:* You start with 10D to allocate to skills. *Life Preservation Programming:* Your programming prevents you from injuring a sentient, even in self-defense.

Move: 7
Force Points:
Force Sensitive: ☐ Yes ☐ No
Dark Side Points:
Character Points:
☐ Wounded

Story Factors: See Section 8.2, "Droids."

Equipment: _____

Smuggler

Character Name: _____



Player: _____
 Species: Human
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You wouldn't call yourself a criminal — but then, you aren't an Imperial customs officer or a "New Republic" trade official. You're a free trader. You fly the space lanes bringing people what they want and need ... for a price.

Personality: You're tough, street smart and very cynical. You know better — you've seen every scam in the galaxy

(and probably run a few in your day, too). You're a good pilot, so you can get out of trouble as fast as you get into it.

Objectives: To make enough money to pay off your ship ... unless some better scheme comes along.

A Quote: "You've never heard of the (name of your ship)?"

Connection With Other Characters: _____

DEXTERITY	3D+1	PERCEPTION	3D
Blaster	_____	Bargain	_____
Dodge	_____	Con	_____
Grenade	_____	Forgery	_____
Melee Combat	_____	Gambling	_____
Running	_____	Persuasion	_____
Vehicle Blaster	_____	Search	_____
		Sneak	_____

KNOWLEDGE	2D+1	STRENGTH	3D
Alien Species	_____	Brawling	_____
Languages	_____	Climbing/Jumping	_____
Planetary Systems	_____	Lifting	_____
Streetwise	_____	Stamina	_____
Value	_____	Swimming	_____

MECHANICAL	3D+2	TECHNICAL	2D+2
Astrogation	_____	Blaster Repair	_____
Sensors	_____	First Aid	_____
Space Transports	_____	Repulsorlift Repair	_____
Starfighter Piloting	_____	Space Transports Rpr	_____
Starship Gunnery	_____	Starship/Weapon Rpr	_____
Starship Shields	_____		_____
Swoop Operation	_____		_____

Special Abilities: None

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Stock light freighter (use the stats for the Stock YT-1300 Transport on page 121), comlink, 2,000 credits standard, 25,000 credits in debt to a crime boss, heavy blaster pistol (damage 5D)

Sullustan Trader

Character Name: _____



Player: _____
 Species: Sullustan
 Sex: _____ Age: _____
 Height: _____ Weight: _____
 Physical Description: _____

Background: You bought a ship and headed for the stars to see if you could make a living. You've nearly gone broke, you've had to fight your way out of a few tight spots, and, oh yeah, you're wanted by the Empire. A simple misunderstanding that you can't seem to get straightened out.

Personality: You are a very good pilot, and when it comes to bargaining ... you try. You

are quiet, resourceful and true to your word. Your ideas are always carefully considered, and most of the time, pretty good.

Objectives: To make money as a cargo hauler.

A Quote: "I'll give you 300 credits a ton for those, but only if I can get them by sundown. Deal!"

Connection With Other Characters: _____

DEXTERITY	2D+1	PERCEPTION	3D
Blaster	_____	Bargain	_____
Dodge	_____	Con	_____
Running	_____	Hide	_____
Vehicle Blasters	_____	Persuasion	_____
		Search	_____
		Sneak	_____

KNOWLEDGE	2D+2	STRENGTH	2D
Alien Species	_____	Brawling	_____
Bureaucracy	_____	Climbing/Jumping	_____
Languages	_____	Lifting	_____
Planetary Systems	_____	Stamina	_____
Streetwise	_____		_____
Survival	_____		_____

MECHANICAL	4D+1	TECHNICAL	3D+2
Astrogation	_____	Computer Prog/Rpr	_____
Repulsorlift Ops	_____	Droid Programming	_____
Sensors	_____	Droid Repair	_____
Space Transports	_____	First Aid	_____
Starfighter Piloting	_____	Space Transports Rpr	_____
Starship Gunnery	_____		_____
Starship Shields	_____		_____

Special Abilities: *Enhanced senses:* You have exceptional sight and hearing. See page 136. *Location sense:* You always remember how to get to any place that you have visited. You never get lost. See page 136.

Move: 10

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points:

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Equipment: Stock light freighter (see page 121) which you owe 6,000 credits on, datapad, comlink, blaster pistol (damage 4D)

Wookiee First Mate

Character Name: _____



Player: _____
Species: Wookiee
Sex: _____ Age: _____
Height: _____ Weight: _____
Physical Description: _____

Background: You were enslaved by the Empire when some young hotshot decided to save you. You decided he was a decent guy and signed on to be his co-pilot.

Personality: You're big, furry, and hate to lose. You get angry very easily and get a lot of respect from people—mostly out of fear.

Objectives: To bring freedom to your home planet.

A Quote: "Grrr...! (growl some)!" **Note:** If no one speaks Wookiee, the characters will have to make *language* rolls to understand you. To say something, growl and have each character roll to see if they understand you. If they succeed, tell them what your character just said; if they fail, growl more and play charades.

Connection With Other Characters: _____

DEXTERITY	2D+2	PERCEPTION	2D
Bowcaster	_____	Bargain	_____
Brawling Parry	_____	Con	_____
Dodge	_____	Persuasion	_____
Grenade	_____	Search	_____
Melee Combat	_____		_____
Melee Parry	_____		_____
Running	_____		_____
KNOWLEDGE	2D	STRENGTH	5D
Alien Species	_____	Brawling	_____
Intimidation	_____	Climbing/Jumping	_____
Planetary Systems	_____	Lifting	_____
Streetwise	_____	Stamina	_____
Survival	_____	Swimming	_____
Value	_____		_____
MECHANICAL	3D	TECHNICAL	3D+1
Astrogation	_____	Blaster Repair	_____
Beast Riding	_____	Droid Programming	_____
Repulsorlift Ops	_____	Droid Repair	_____
Sensors	_____	First Aid	_____
Space Transports	_____	Repulsorlift Repair	_____
Starship Gunnery	_____	Space Transports Rpr	_____
Starship Shields	_____		_____

Special Abilities: *Berserker rage:* See page 137. *Climbing claws:* Add +2D to your climbing skill. See page 137.

Story Factors: See "Wookiees" in Section 7.1, "Aliens"

Equipment: 250 credits, Wookiee bowcaster (damage 4D)

Move: 10
Force Points: _____
Force Sensitive: ☐ Yes ☐ No
Dark Side Points: _____
Character Points: _____
☐ Wounded
☐ Incapacitated
☐ Mortally Wounded

Young Jedi

Character Name: _____



Player: _____
Species: Human
Sex: _____ Age: _____
Height: _____ Weight: _____
Physical Description: _____

Background: You were always fascinated by tales of the Jedi Knights. Somehow you learned how to naturally manipulate the Force. You know that the Force is strong, and you can use it to restore peace.

Personality: You are energetic, and very dedicated to the objectives of the Jedi. You are also very youthful, and sometimes lack maturity. Torn be-

tween your own baser instincts, like anger, it is tough growing up while being able to call upon such awesome powers.

Objectives: To restore the Jedi Knights to their position of honor. To find your own lightsaber, or learn how to build one.

A Quote: "The Force is strong ... use it for good!"

Connection With Other Characters: _____

DEXTERITY	2D	PERCEPTION	2D
Blaster	_____	Bargain	_____
Dodge	_____	Command	_____
Melee Combat	_____	Hide	_____
Melee Parry	_____	Investigation	_____
Running	_____	Persuasion	_____
Vehicle Blasters	_____	Search	_____
		Sneak	_____
KNOWLEDGE	2D	STRENGTH	2D
Alien Species	_____	Brawling	_____
Languages	_____	Climbing/Jumping	_____
Planetary Systems	_____	Stamina	_____
Survival	_____	Swimming	_____
Willpower	_____		_____
MECHANICAL	2D	TECHNICAL	2D
Astrogation	_____	Blaster Repair	_____
Beast Riding	_____	Droid Repair	_____
Repulsorlift Ops	_____	First Aid	_____
Space Transports	_____	Repulsorlift Repair	_____
Starship Shields	_____	Security	_____

Special Abilities: *Force skills:* **Move:** 10
Control 1D, sense 1D, alter 1D. **Force Points:** 2
You start with nine Force powers. **Force Sensitive:** ☒ Yes ☐ No
Dark Side Points: _____
Character Points: _____
☐ Wounded
☐ Incapacitated
☐ Mortally Wounded

Equipment: 500 credits, two sets of clothing, an astromech Droid (see page 158), blaster pistol (damage 4D)

STAR WARS CHARACTER SHEET

Template Type: _____ Personality: _____

Character Name: _____

Player: _____

Species: _____

Sex: _____ Age: _____ Height: _____ Weight: _____

Physical Description: _____

Objectives: _____

Background: _____

A Quote: _____

Connection With Other Characters: _____

DEXTERITY _____

KNOWLEDGE _____

MECHANICAL _____

SPECIAL ABILITIES

PERCEPTION _____

STRENGTH _____

TECHNICAL _____

Equipment

Move:

Force Points:

Force Sensitive: ☐ Yes ☐ No

Dark Side Points: 1 2 3 4 5 6

Character Points:

☐ Wounded

☐ Incapacitated

☐ Mortally Wounded

Weapons

Damage Difficulty Short Medium Long Ammo
